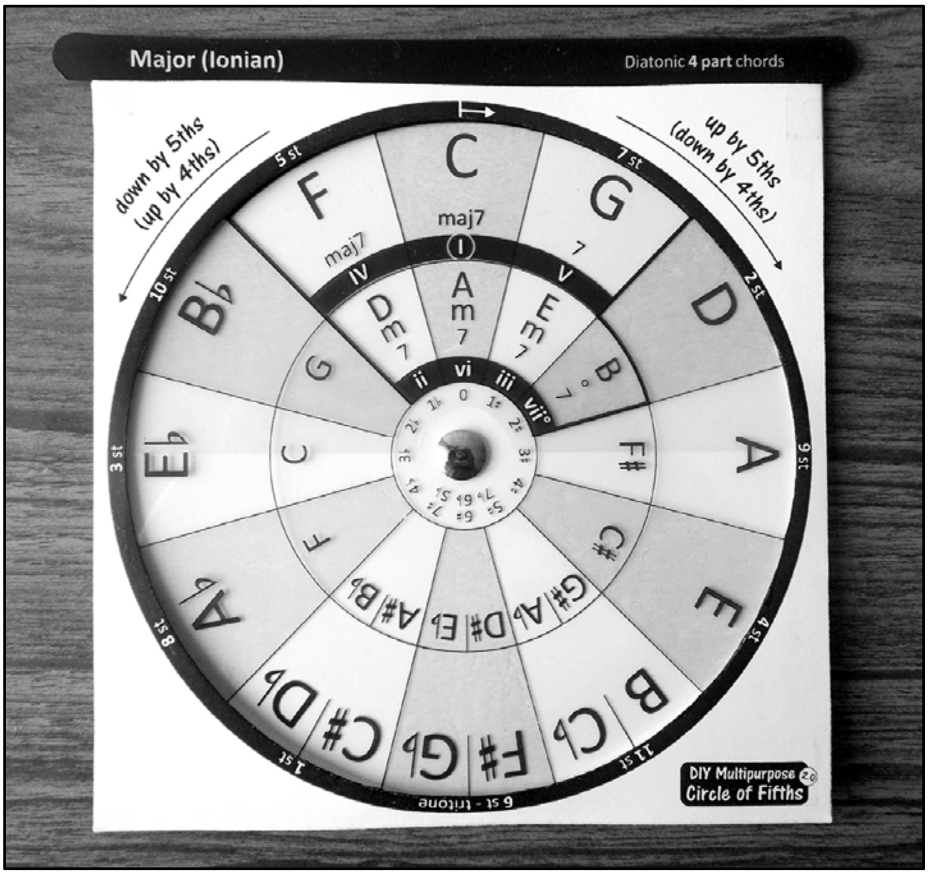
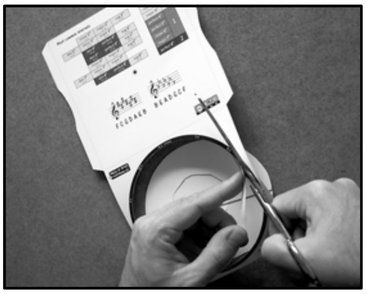
DIY Multipurpose Circle of Fifths 2.0

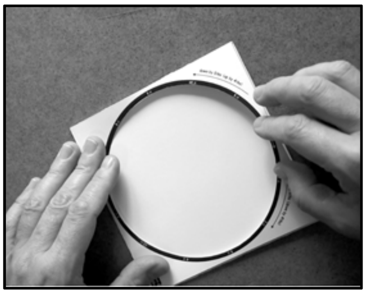
A free, affordable, practical and versatile Circle of Fifths
for students and teachers of music theory, musicians, composers, etc.


Major (Ionian)
Diatonic 4 part chords
down by 5ths (up by 4ths)
up by 5ths (down by 4ths)
C
G
D
A
E
B
C♭
F♯
G♭
C♯
D♭
A♭
E♭
B♭
F
maj7
I
IV
V
7
Dm7
Am7
Em7
B°7
ii
vi
iii
vii°
5 st
7 st
2 st
9 st
4 st
11 st
6 st - tritone
1 st
8 st
3 st
10 st
DIY Multipurpose 2.0 Circle of Fifths

- Notes
- Intervals
- Keys
- Scales
- Chords
- Create your own patterns

Print… Cut out… Assemble… Enjoy!





See it in action here:
https://youtu.be/Q5cqblbMBY4

This work is licensed under the Creative Commons Attribution-NonCommercial 4.0 International License.
It is free and can not be sold.

How to make it

Print

- All sheets are in **A4 size**.
- When printing, it is better to disable "**Adjust to printing area**", so the size doesn´t get reduced.
- In any case, all **sheets have to be printed at the same scale**.

First

- Print **Sheet 1** (**frame** and **little circles**) on thick paper (180-300 g/m^2).
- Cut the shapes as indicated.
- Fold the flaps backwards. Glue or cellotape them.
- Cut/perforate a hole in the center of the **frame** (as carefully as possible, for otherwise pieces will not fit properly).
- Cut the **little circles**. These are just for putting them on the back and top of the center as reinforcement, if needed.

Second

- Printing **Sheet 2** (**pouch**) is completely optional. This is just a convenient way of storing your patterns. I have used the space for including a table with the most usual chord notation symbols.

Third

- Print **Sheet 3** (**circle of notes**) on acetate/transparency.
- Depending on how you name the notes, you can choose the **C D E F G A B** circle or the **Do Re Mi Fa Sol La Si** one.
- Cut the shape as indicated.
- Cut/perforate a hole in the centre of the **circle of notes** (again, as carefully as possible).

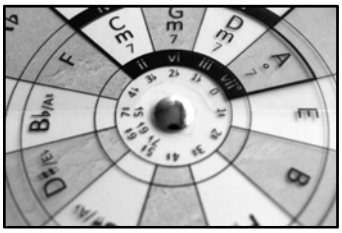
Fourth

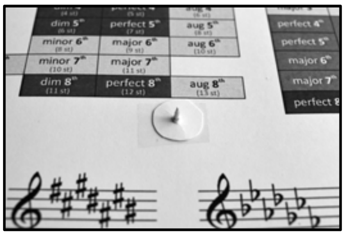
- Print **Sheets 4** to **29** on acetate/transparencies according to your needs. Of course, **you don´t have to print all of them**, but only the ones that fit your particular needs!
- Cut the shapes as indicated.

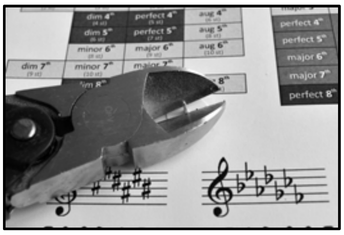
Assemble

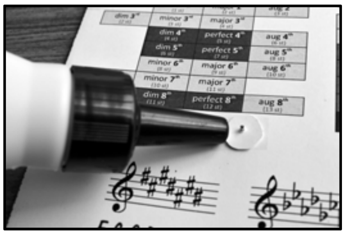
- Stack in this order:
  - **Little circle** (on the back, if needed)
  - **Frame**
  - **Circle of notes**
  - **Little circle** (on the top, if needed)

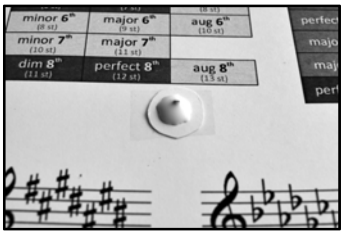
- Join them all together with an **axis**.
- For me, the better option is to use a **drawing-pin**. Add a **little circle** on the back, cut the pin, put a drop of glue and let dry all night.



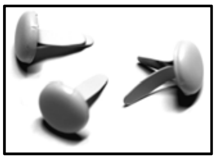








- You can also use a **stud**, a **rivet** or a **tack double layer** (available in scrap booking shops), a **paper fastener**, a little **screw** and **bolt**, an **ear ring**, a **brooch clothe pin** or even the plastic **stick of a lollypop** (just heat a knife, flatten the stick on one end, cut it some half cm, insert all the pieces and flatten the other side with the heated knife).



Some advices

Frame

- You don´t even need to print the **frame**. As an alternative, with the specified measurements, you can also make it out of cardboard. For instance, with a breakfast cereals box.

Acetate/transparencies

- If you don´t have access to acetate/transparencies or a machine that can print in this kind of sheets, you can always print the corresponding sheets in paper, try to find some kind of similar transparent plastic (for instance, in a toy box) and then **trace them with a permanent marker**.

- You can print the **circle** in thick paper, but this way it will have more friction and will turn a bit worse.
To solve it, put a disk of acetate or similar plastic (same size as the **circle**) right below it. That way the turning will improve greatly.

Reinforcements

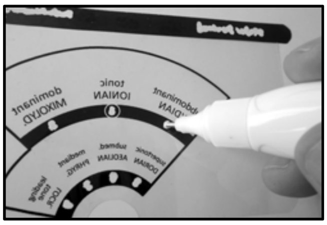
- Before making the holes in the **frame** and the **circle of notes**, it is advisable to **put a bit of cellotape on the center** to reinforce it.

- It is also a good idea to **reinforce a bit the top corners** of the frame.

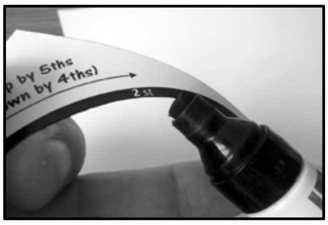
Diatonic triad chords
up by 5ths
(down by 4ths)
D
A
E
B
F#

Final touches

- It is also very convenient to put a bit of **Tippex** on the **back side** of all the text with **black background**. This way you will see it much better.



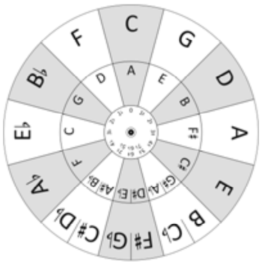
- Finally, if like me, you are kind of a perfectionist, you can **paint with a black marker the white inner border** of the frame.



How to use it

Notes

- The **circle** itself (with no patterns) can be interpreted as **individual notes** (that then form intervals, scales, chords, etc.) arranged in 5ths or 4ths. As said previously, you can use an empty **template** (*Sheets 28* and *29*) and draw your own patterns according to your needs (for instance, the notes of specific chords, of unusual scales, etc.).

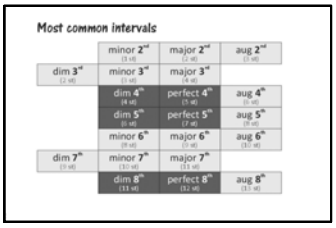


Intervals

- The **outside circle** tells you the **number of semitones** from the top-center note to the right (this is, following the white arrow).

up by 5ths
(down by 4ths)
G
D
A
E
B

- On the back of the **frame** there is a table with the **most common intervals** and their semitone distances. Of course, with time you´ll end up learning this intervals by heart (which is very advisable), but it is always good to have this reference at hand as a quick guide.

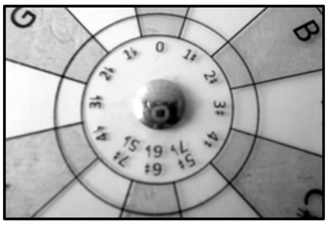


Most common intervals

	minor 2nd (1 st)	major 2nd (2 st)	aug 2nd (3 st)
dim 3rd (2 st)	minor 3rd (3 st)	major 3rd (4 st)	
	dim 4th (4 st)	perfect 4th (5 st)	aug 4th (6 st)
	dim 5th (6 st)	perfect 5th (7 st)	aug 5th (8 st)
	minor 6th (8 st)	major 6th (9 st)	aug 6th (10 st)
dim 7th (9 st)	minor 7th (10 st)	major 7th (11 st)	
	dim 8th (11 st)	perfect 8th (12 st)	aug 8th (13 st)

Keys

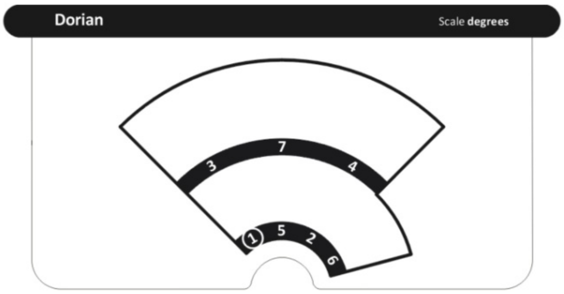
- The **inner circle** indicates the number of sharps or flats of every key.



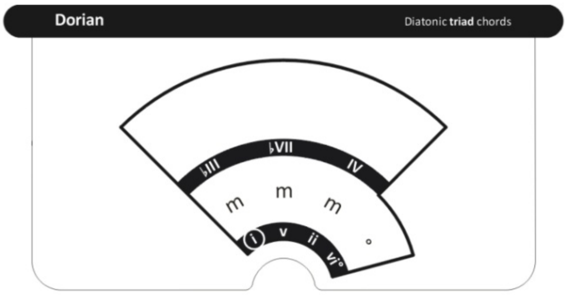
Scales and chords

- The pdf includes a **set** of **patterns** for each of these **scales**:
  - Major (Ionian)
  - Natural minor (Aeolian)
  - Harmonic minor
  - Melodic minor
  - Dorian
  - Phrygian
  - Lydian
  - Mixolydian
  - Locrian

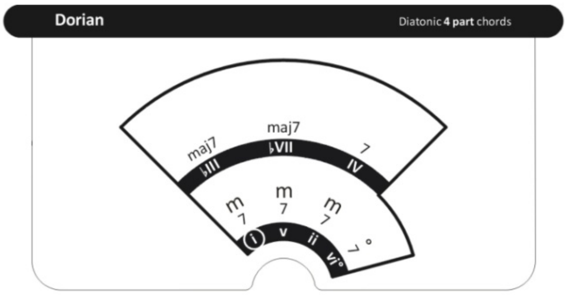
- Each **set** includes the following **patterns**:
  - Scale **degrees.**



  - Diatonic **triad** chords.
    The quality of the chord is expressed both with its corresponding **symbol** (m, °, +) and with the **roman number** (upper/lower case, °, +), which also represents the **interval from the tonic** – hence the initial **flats** (minor/diminished) or **sharps** (augmented).



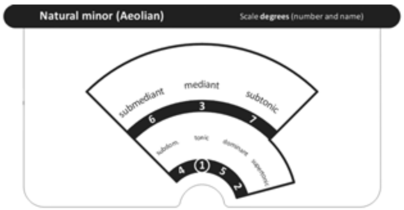
- Diatonic **4 part** chords.
  These also include the corresponding **7th**.


Dorian
Diatonic 4 part chords
maj7
♭III
maj7
♭VII
7
IV
m 7
m 7
m 7
i
v
ii
vi°
7 °

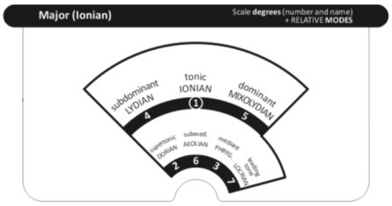
- Of course, the last one (the diatonic **4 part** chords pattern) **includes all the information of the other two** (and, in this sense, it is really the only one needed), but for learning purposes sometimes it may be easier and less confusing to visualize only the degrees or the triad chords, so I have preferred to include these three options.

- For clarity, the scale **degrees** patterns express the degrees in **Arabic numerals**, whereas the other two show them in **roman numbers** and taking into account the chord quality.

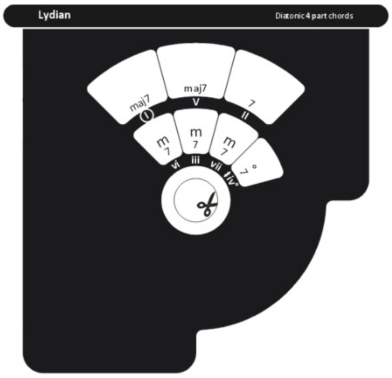
- The scale **degrees** patterns corresponding to the **major** and the three **minor** scales also include the **name of the degrees**.


Natural minor (Aeolian)
Scale degrees (number and name)
submediant
mediant
subtonic
6
3
7
subdom.
tonic
dominant
supertonic
4
1
5
2

- The scale **degrees** pattern corresponding to the **major** scale also shows the **relative modes**, meaning that if you start the major scale from a particular position you will be effectively constructing the corresponding **modal scale**.


Major (Ionian)
Scale degrees (number and name) + RELATIVE MODES
subdominant LYDIAN
tonic IONIAN
dominant MIXOLYDIAN
4
1
5
supertonic DORIAN
submed. AEOLIAN
mediant PHRYG.
leading tone LOCRIAN
2
6
3
7

- **Dark mode**. It seems some people find it confusing to see the whole circle at once and prefer to focus only on the relevant information, hiding the rest. To satisfy this preference, all the patterns are also available with a **black background** (***Sheets 14*** to ***27***).


Lydian
Diatonic 4 part chords
maj7
maj7
7
I
V
II
m 7
m 7
m 7
vi
iii
vii
#iv°
7 °

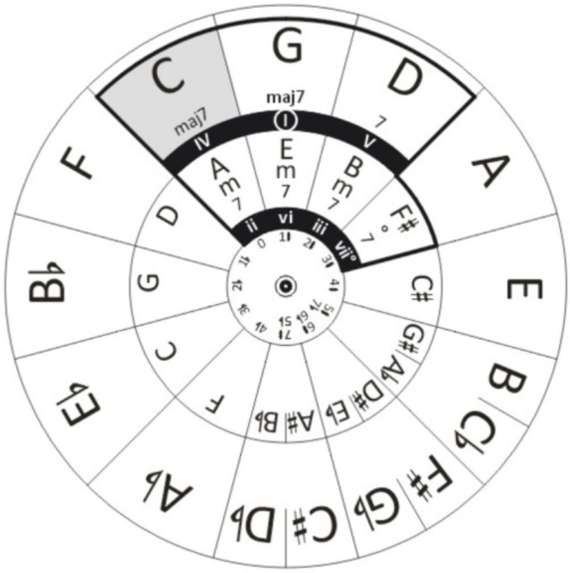
Other uses

Relative modes

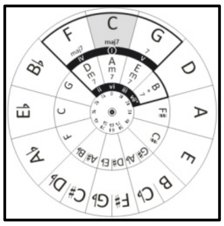
- As we have seen, the scale **degrees** pattern corresponding to the **major** scale tells us directly the different **relative modes** we get if we start the scale on each different note.

Parallel modes

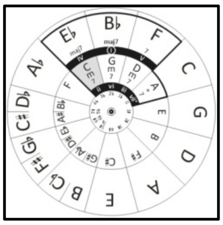
- The previous idea means that if we want to find a **particular modal scale** starting on a **particular note** we just have to **look for that note and put it on the corresponding position**. Say, for instance, you want to find **C Lydian**. For that, you just have to look for **C** in the **circle of notes** (in this case in the outer circle) and put it in the "**Lydian**" position. Like this:


C
G
D
A
E
B
C♭
F♯
G♭
C♯
D♭
A♭
E♭
B♭
F
maj7
IV
maj7
I
7
V
A m 7
E m 7
B m 7
F♯ ° 7
ii
vi
iii
vii°

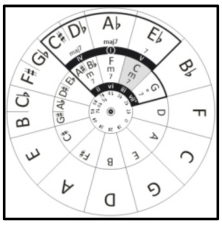
- Proceeding that way, we can easily find all the different **C modal scales**:



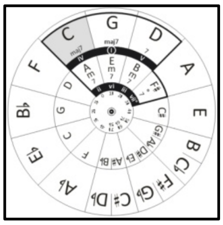
C Ionian



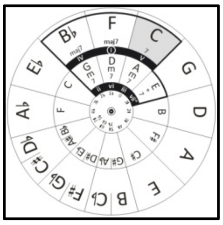
C Dorian



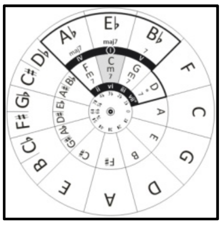
C Phrygian



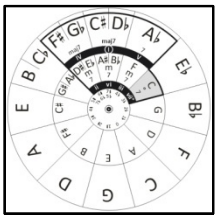
C Lydian



C Mixolydian

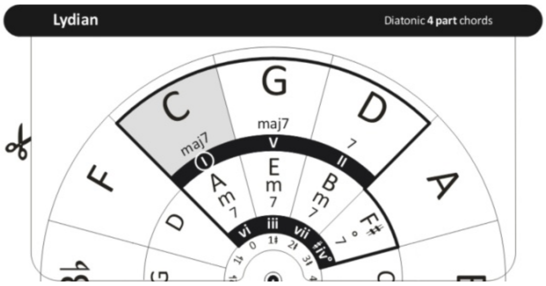


C Aeolian



C Locrian

- Then, if you want to visualize the **specific degrees** of a particular **modal scale** (say, **C Lydian**, following the previous example), you just have to use its corresponding pattern:



- As you can see, at the end of the day (this is, once you have learned and understood all the bits and pieces) **you really need only one pattern**, the **major** one showing **4 part** chords, for all the information (scale degrees, triad chords, 4 part chords, relative modes, parallel modes, etc.) is contained within it.
  Apart from that you just need the 3 **minor** patterns.
- Following the same ideas presented here you can easily use the **circle of fifths** for things like **borrowed chords** (which are the ones included in the parallel modes), **modal mixture**, finding **common passing chords** for modulations, etc.

Anything else you can imagine

- Apart from the given patterns, you can draw your own with a permanent marker according to your needs.
  For this purpose, you´ll find two different kind of **templates** (**half circle** and **full circle**) on **Sheets 28** and **29**.

- On the back of the **frame** you´ll also find a little table with the **number of diatonic semitones** of major and perfect intervals in the major scale. This is really all you need to know to easily identify or construct any interval (as I intend to explain in a future video).

- As a suggestion, you may find helpful to **make more than one circle**, so that you can see and compare different aspects at a glance.

Advantages of this model

- The real goal of this model is to be **useful in any music pedagogic or teaching context**.
- **Free**. This product is deliberately non-commercial, because I wanted it to be as accessible as possible for all kinds of people. It is shared under a [Creative Commons License Attribution-NonCommmercial 4.0]() license, which means you can **copy** and **redistribute** the material in any medium or format; you can **adapt**, **remix**, **transform**, and **build upon** it, in which case **you must distribute your contributions under the same license** as the original; you must **give appropriate credit**, provide a link to the license, and indicate if changes were made; **you may not use the material for commercial purposes**.
- **Affordable**. In the sense that you will have to spend a little money in the printing and a little time in the making, but nothing else. Anybody can make one!
- **Multipurpose**. This pdf already covers many different patterns, but it also includes **templates** (**Sheets 28** and **29**) on which you can draw with a permanent marker your own patterns for any purpose. Most commercial circle of fifths I have seen can be used only for one or, in the best cases, two patterns.
- **The pattern is always fixed on top and the rotating element is the circle of notes itself**. This may seem unimportant, but when really using the circle on a daily basis, for real purposes, it is much better to have the pattern always in the same position. In most of the models I have found the rotating element is the pattern, which, in my opinion, is very unpractical and counterintuitive (specially when you put it in the bottom positions and have to see it upside down and left to right…).
- **The circle of notes has only 2 rings** (**outer and inner**), instead of 3 as in many models. In my opinion, this way it is much neater and less confusing.
- The rotating **circle of notes** represents only that, the **bare notes**, and all other information is included in the removable patterns. This renders the circle much more versatile. It can be used basically for anything. Other models usually add more info in the circle itself (typically, the chord quality), but that way the model can be used only for that (just one particular purpose).
- **Note letters are radially arranged**. Some models have them all “straight up”, but that complicates the reading.
- **It includes the 3 enharmonies** (Cb/B - Gb/F# - Db/C#). Yes, it makes the model a bit more crowded, but this way it works for absolutely every key. Just by following the order of the notes (CDEFGAB) you can easily know which name of the note you need. The only feasible alternative is to create 2 circles: one only with flats and the other only with sharps, but I think that implies duplicating the material unnecessarily.
- **It is just paper and transparencies**! I mean, no huge cardboard pieces, no thick plastic devices, no boxes… This model is thin and small and it fits everywhere!! **And it doesn´t need batteries**. Yes, I know this may sound silly. Today there are tones of good mobile apps of the circle of fifths, but not everybody has always access to a smartphone. Besides, I think having it in paper is very practical and useful, because you can use it **immediately** whenever you need it.
- **Scalable**. But of course, given it is just a pdf, you can print any of its elements at the size or in the material you wish! If you want to make it bigger, print it in **A3**, or even **poster** size!

Sheets index

- For your convenience, here you have a table with the contents of all the **sheets** to help you determine which ones you need to print. (I have highlighted in blue **the only ones that, in fact, you need**, for they include all the relevant information).

			Sheet
Frame			1
Pouch			2
Circle of notes			3
Type	**Pattern**	**Scale**	**Sheet**
Light mode	Scale **degrees**	Major (Ionian)	4
		Natural minor (Aeolian)	
		Dorian	
		Phrygian	5
		Lydian	
		Mixolydian	
		Locrian	6
		Harmonic minor	
		Melodic minor	7
	Diatonic **triad** chords	Major (Ionian)	
		Natural minor (Aeolian)	8
		Dorian	
		Phrygian	
		Lydian	9
		Mixolydian	
		Locrian	
		Harmonic minor	10
		Melodic minor	
	Diatonic **4 part** chords	**Major (Ionian)**	**11**
		Natural minor (Aeolian)	
		Dorian	
		Phrygian	12
		Lydian	
		Mixolydian	
		Locrian	**13**
		Harmonic minor	
		Melodic minor	**14**

Type	Pattern	Scale	Sheet
Dark mode	Scale **degrees**	Major (Ionian)	14
		Natural minor (Aeolian)	15
		Dorian	
		Phrygian	16
		Lydian	
		Mixolydian	17
		Locrian	
		Harmonic minor	18
		Melodic minor	
	Diatonic **triad** chords	Major (Ionian)	19
		Natural minor (Aeolian)	
		Dorian	20
		Phrygian	
		Lydian	21
		Mixolydian	
		Locrian	22
		Harmonic minor	
		Melodic minor	**23**
	Diatonic **4 part** chords	**Major (Ionian)**	
		Natural minor (Aeolian)	**24**
		Dorian	
		Phrygian	25
		Lydian	
		Mixolydian	26
		Locrian	
		Harmonic minor	**27**
		Melodic minor	
			Sheet
Template (half)			28
Template (full)			29

I would like to express my gratitude to **Mike George**.
His amazing YouTube videos have been a great help in understanding and using many of the concepts presented here and were an immense source of inspiration. Many thanks, Mike!! You rock !! ☺

If you **need a particular pattern** not included,
let me know and I´ll try to make it for you.

If you create your own
DIY Multipurpose Circle of Fifths
send me a picture!! I would love to see it! ☺

Contact: **colico_frenetico@yahoo.com**
Feel free to send here any comments or improvement suggestions.

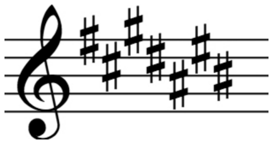
Fold backwards and glue (or cellotape)

Most common intervals

	minor 2nd (1 st)	major 2nd (2 st)	aug 2nd (3 st)
dim 3rd (2 st)	minor 3rd (3 st)	major 3rd (4 st)	
	dim 4th (4 st)	perfect 4th (5 st)	aug 4th (6 st)
	dim 5th (6 st)	perfect 5th (7 st)	aug 5th (8 st)
	minor 6th (8 st)	major 6th (9 st)	aug 6th (10 st)
dim 7th (9 st)	minor 7th (10 st)	major 7th (11 st)	
	dim 8th (11 st)	perfect 8th (12 st)	aug 8th (13 st)

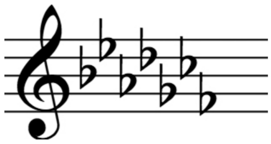
Diatonic semitones in the major scale

major 2nd	0
major 3rd	
perfect 4th	1
perfect 5th	
major 6th	
major 7th	
perfect 8th	2



F C G D A E B

Fa Do Sol Re La Mi Si

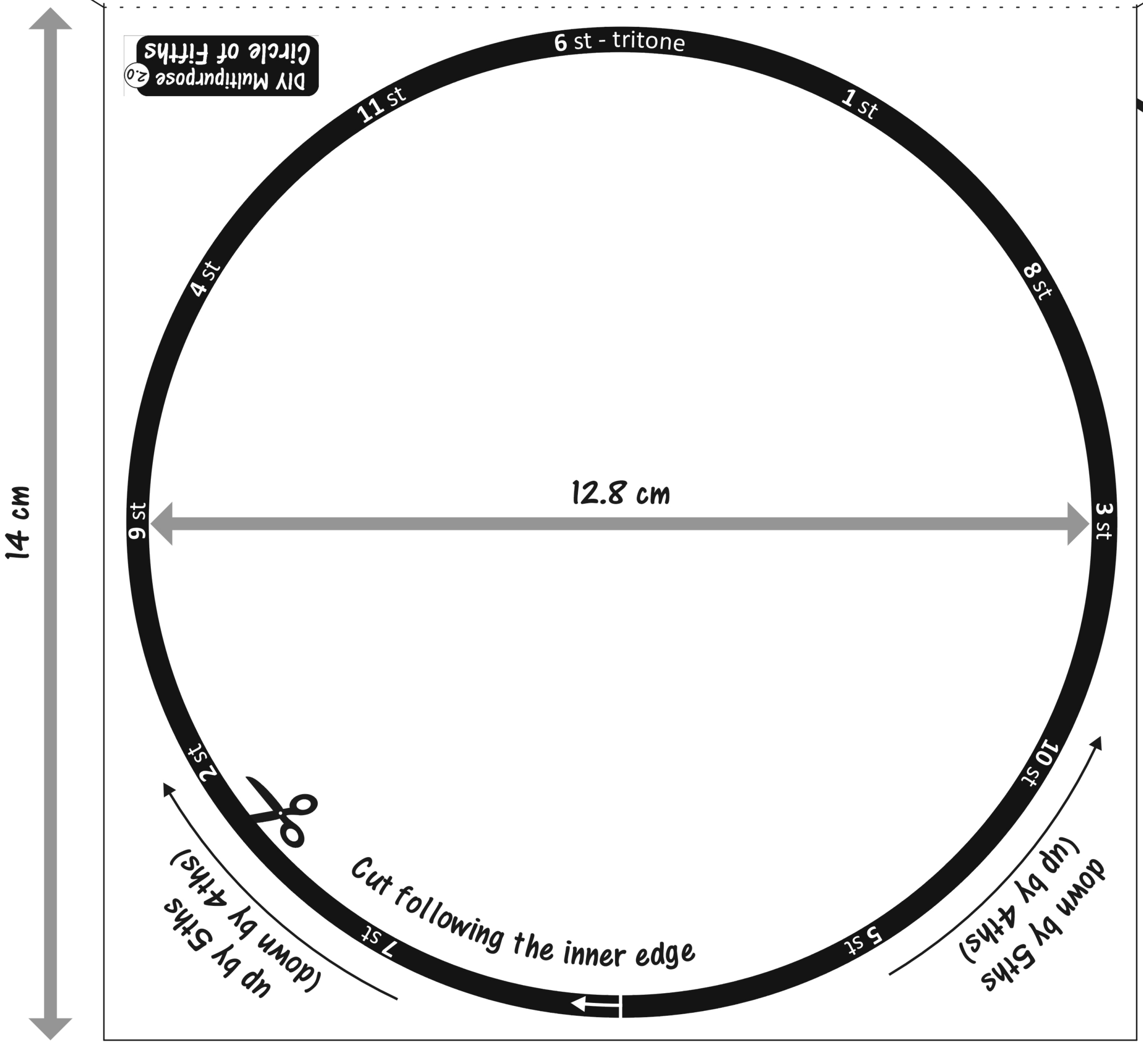


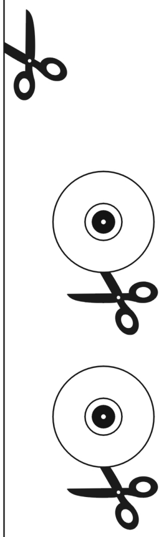
B E A D G C F

Si Mi La Re Sol Do Fa

cc BY NC SA

Fold backwards and glue (or cellotape)


DIY Multipurpose 2.0
Circle of Fifths
6 st - tritone
1 st
8 st
3 st
10 st
5 st
7 st
2 st
9 st
4 st
11 st
12.8 cm
14 cm
Cut following the inner edge
up by 5ths
(down by 4ths)
down by 5ths
(up by 4ths)



Sheet 1

Frame & little circles

Fold backwards and glue (or cellotape)

Chord notation

major	C, CMaj	1	3	5			
2nd	C(add2), C(add9)	1	2	3	5		
4th	C(add4), C(add11)	1	3	4	5		
only 5th	C5, C(omit3), C(no3)	1		5			
5th diminished	C5dim, C*b*5, C-5	1	3	*b*5			
7th	C7(*b*5), C7(-5)	1	3	*b*5	*b*7		
9th	C9(*b*5), C9(-5)	1	3	*b*5	*b*7	9	
6th	C6, CMaj6, CM6	1	3	“5”	6		
9th	C69	1	3	“5”	6	9	
7th (minor)	C7	1	3	5	*b*7		
9th	C9	1	3	5	*b*7	9	
11th	C11	1	3	5	*b*7	9	11
11th augmented	Caug11	1	3	5	*b*7	9	#11
13th	C13	1	3	5	*b*7	9	13
9th minor	C7(*b*9), C7(-9), C*b*9	1	3	5	*b*7	*b*9	
13th	C13(*b*9), C13(-9)	1	3	5	*b*7	*b*9	13
9th augmented	C7(+9), C7#9, C#9	1	3	5	*b*7	#9	
7th major	C△, C△7, CMaj7, CM7, C7M, C+7	1	3	5	7		
5th diminished	CMaj7(*b*5)	1	3	*b*5	7		
9th	CMaj9, CM9, CM7add9, CM7	1	3	5	7	9	
9th	Cadd9	1	3	5		9	

Fold backwards and glue (or cellotape)

minor	Cm, Cmi, Cmin, C-	1	*b*3	5			
2nd	Cm(add2), Cm(add9)	1	2	*b*3	5		
4th	Cm(add4), Cm(add11)	1	*b*3	4	5		
5th augmented	Cm(#5)	1	*b*3	#5			
7th	Cm7(#5)	1	*b*3	#5	*b*7		
6th	Cm6, Cmin6, C-6	1	*b*3	“5”	6		
9th	Cm69	1	*b*3	“5”	6	9	
7th (minor)	Cm7, Cmin7, C-7	1	*b*3	5	*b*7		
9th	Cm9, Cmin9, C-9	1	*b*3	5	*b*7	9	
11th	Cm11, Cmin11, C-11	1	*b*3	5	*b*7	9	11
7th major	Cm△, Cm(Maj7), CmM7, Cm+7	1	*b*3	5	7		
9th	Cm(Maj9)	1	*b*3	5	7	9	
9th	Cmadd9	1	*b*3	5		9	

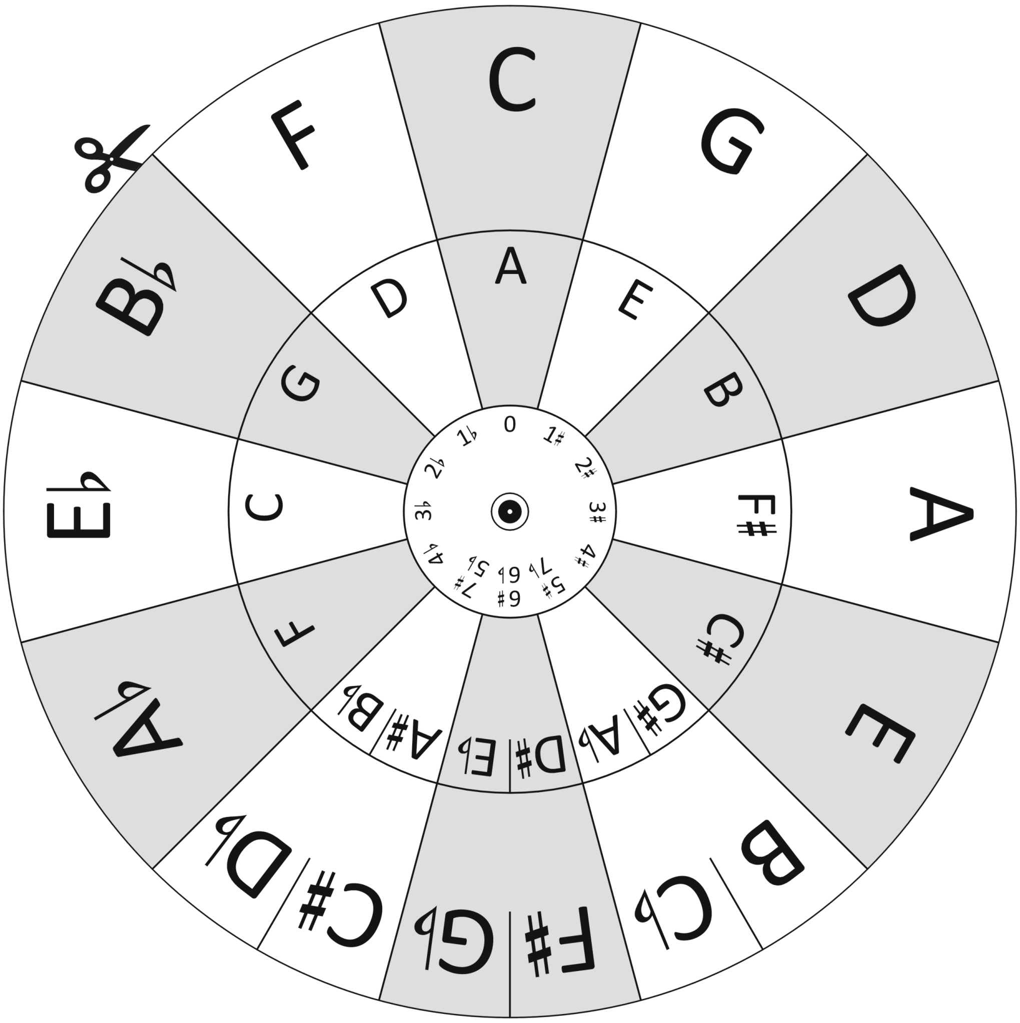
augmented	C+, Caug, C+5, C(#5)	1	3	#5			
7th	Caug7, C7(#5), C7(+5)	1	3	#5	*b*7		
9th minor	C7(#5)(*b*9)	1	3	#5	*b*7	*b*9	
9th augmented	C7(#5)(#9), C7alt	1	3	#5	*b*7	#9	
7th major	CMaj7(#5)	1	3	#5	7		

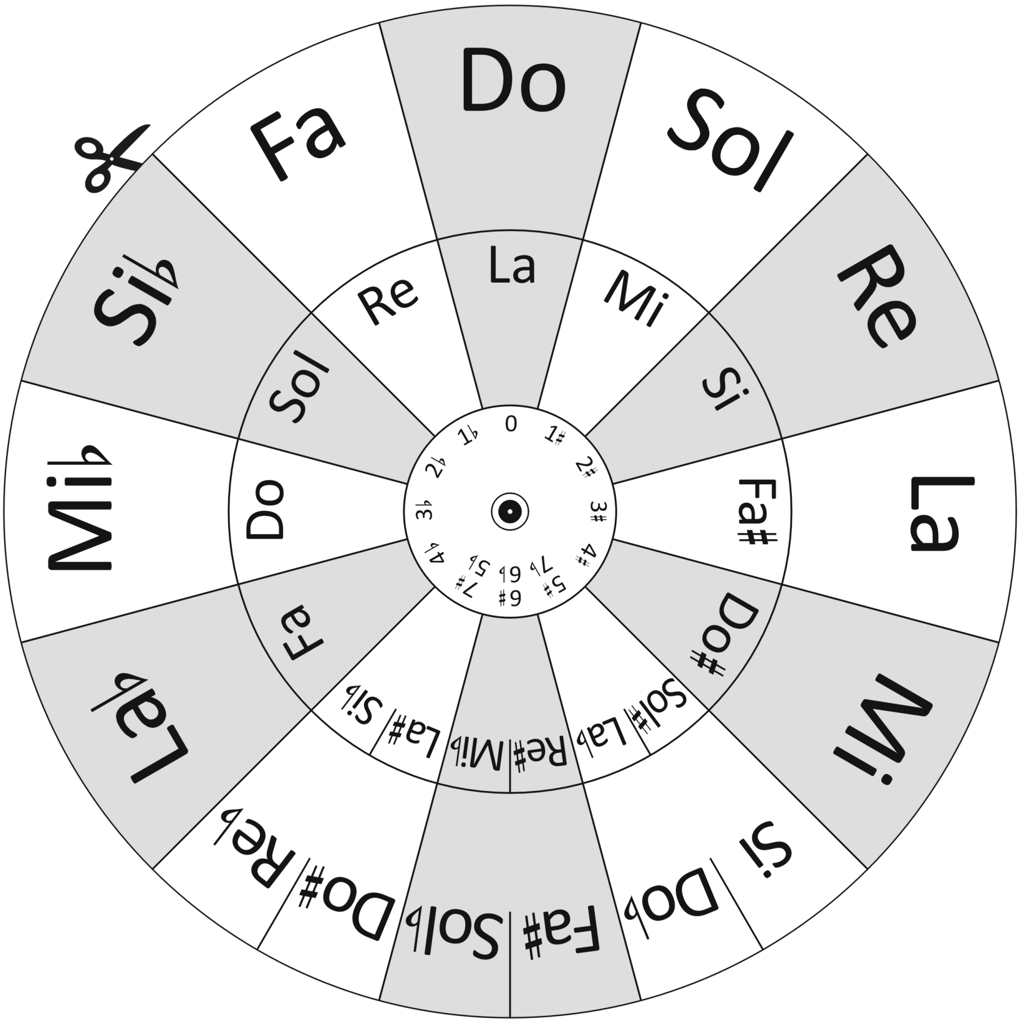
diminished	C°, Cdim, C(*b*5), C5dim	1	*b*3	*b*5			
7th	Cø, Cm7(*b*5), C-7*b*5, C7ø	1	*b*3	*b*5	*b*7		
7th diminished	C°7, Cdim7, **C dim**	1	*b*3	*b*5	*bb*7		

2nd suspended	Csus2, C(add9, no3)	1	2	5			
4th suspended	**Csus, Csus4, C4**	1	4	5			
7th	C7sus, C7sus4, C7/4	1	4	5	*b*7		
9th	C9sus, C9sus 4	1	4	5	*b*7	9	

Sheet 2

Pouch


C
G
D
A
E
B
C♭
F#
G♭
C#
D♭
A♭
E♭
B♭
F
A
E
B
F#
C#
G#
A♭
D#
E♭
A#
B♭
F
C
G
D
0
1#
2#
3#
4#
5#
6#
7#
7♭
6♭
5♭
4♭
3♭
2♭
1♭

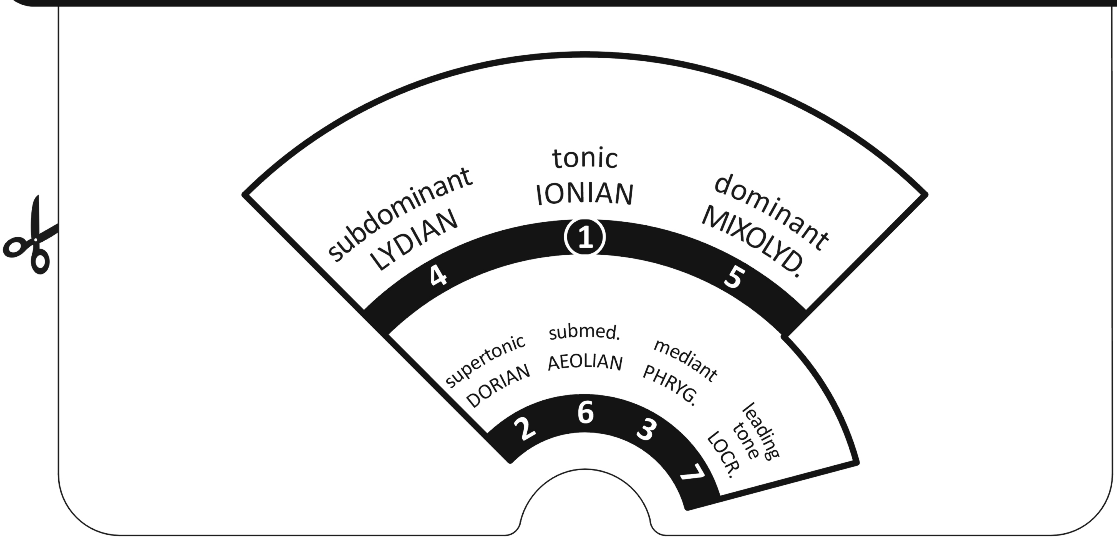

Do
Sol
Re
La
Mi
Si
Do♭
Fa#
Sol♭
Do#
Re♭
La♭
Mi♭
Si♭
Fa
La
Mi
Si
Fa#
Do#
Sol#
La♭
Re#
Mi♭
La#
Si♭
Fa
Do
Sol
Re
0
1#
2#
3#
4#
5#
6#
7#
7♭
6♭
5♭
4♭
3♭
2♭
1♭

Sheet
3

Circle of notes

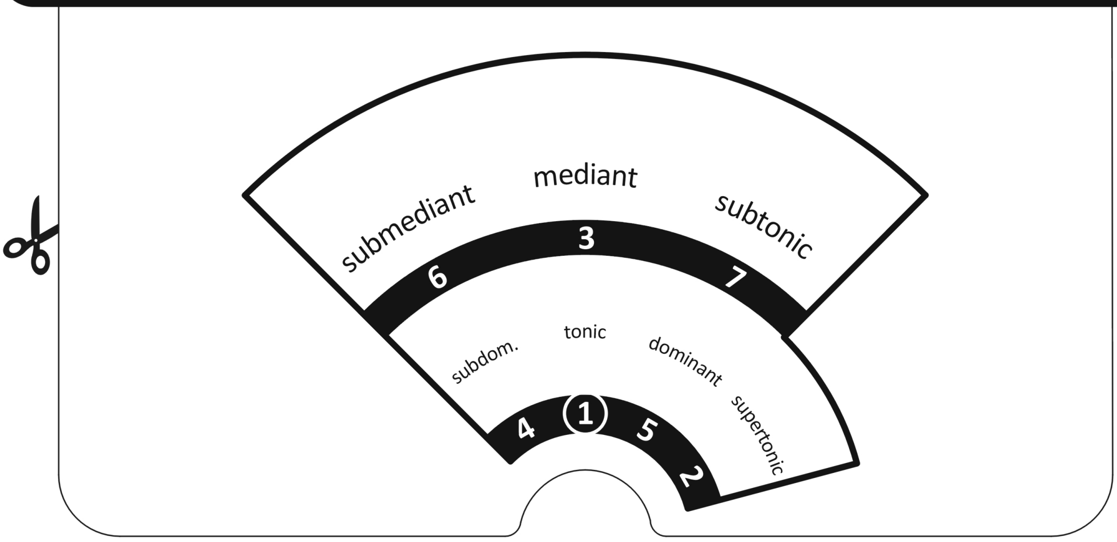
Major (Ionian)

Scale **degrees** (number and name)
+ RELATIVE **MODES**


subdominant
LYDIAN
4
tonic
IONIAN
1
dominant
MIXOLYD.
5
supertonic
DORIAN
2
submed.
AEOLIAN
6
mediant
PHRYG.
3
leading tone
LOCR.
7

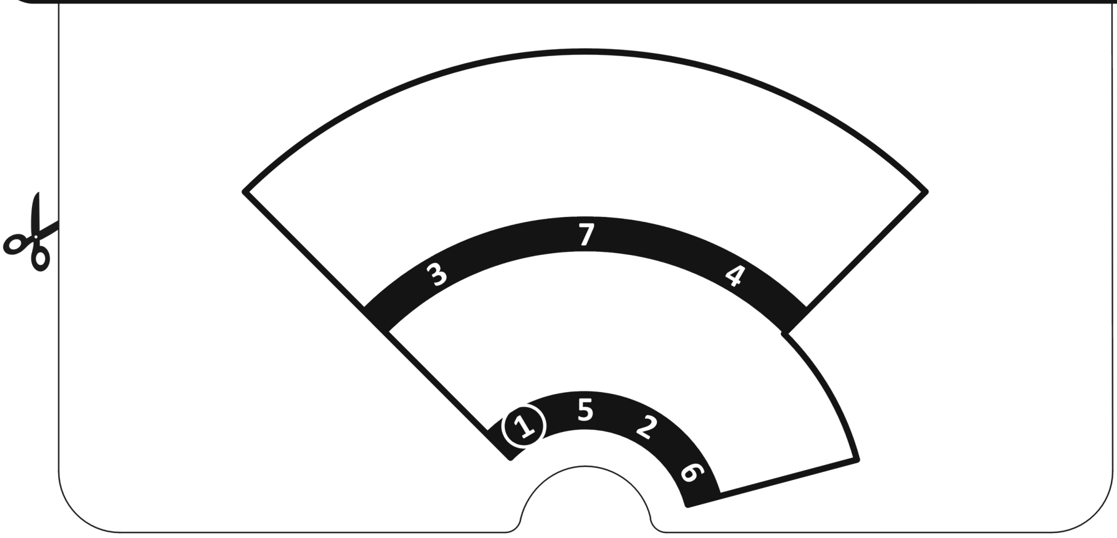
Natural minor (Aeolian)

Scale **degrees** (number and name)


submediant
6
mediant
3
subtonic
7
subdom.
4
tonic
1
dominant
5
supertonic
2

Dorian

Scale **degrees**

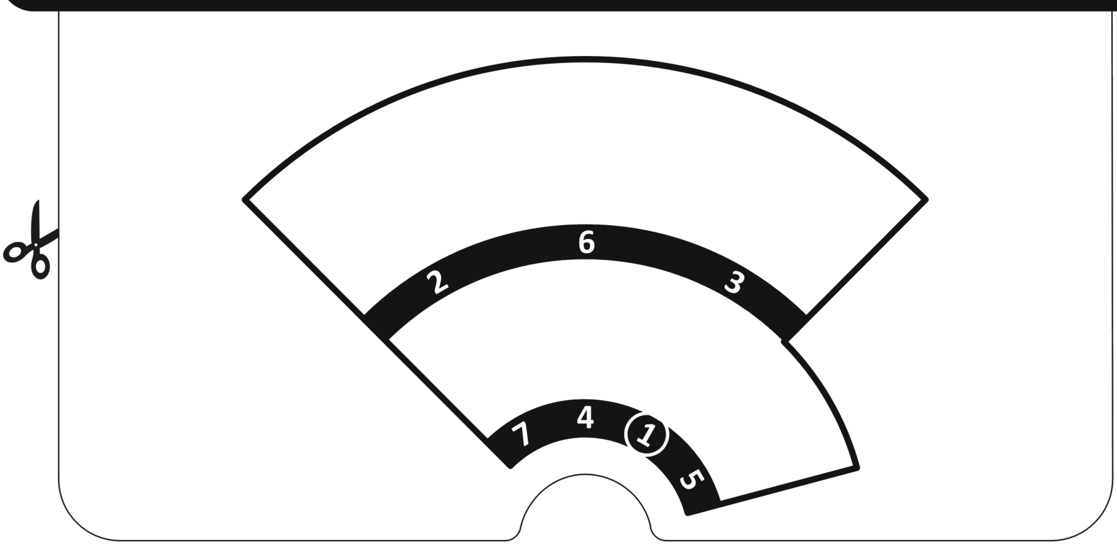


Sheet 4

Transp.

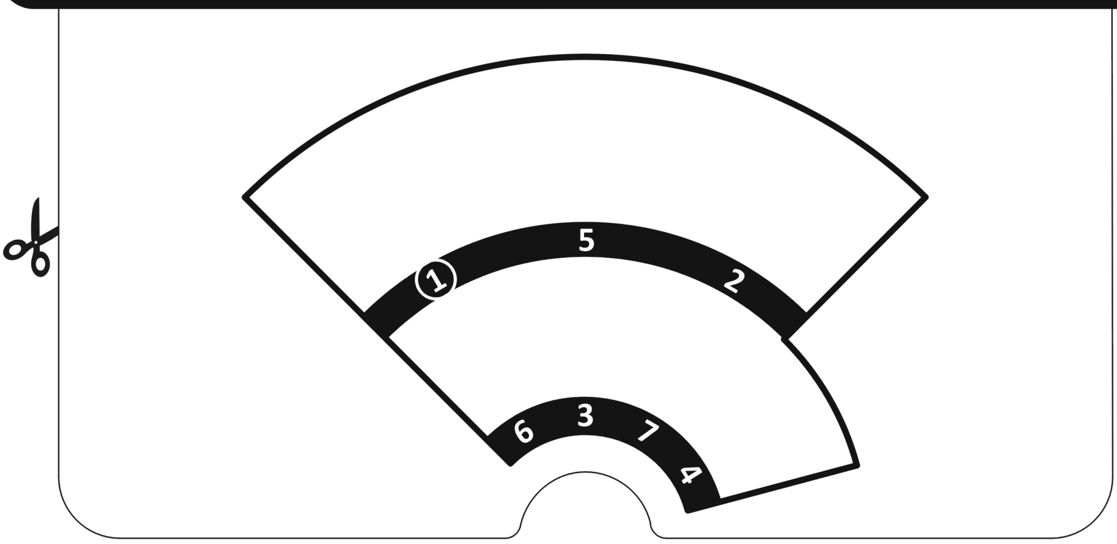
Phrygian

Scale **degrees**



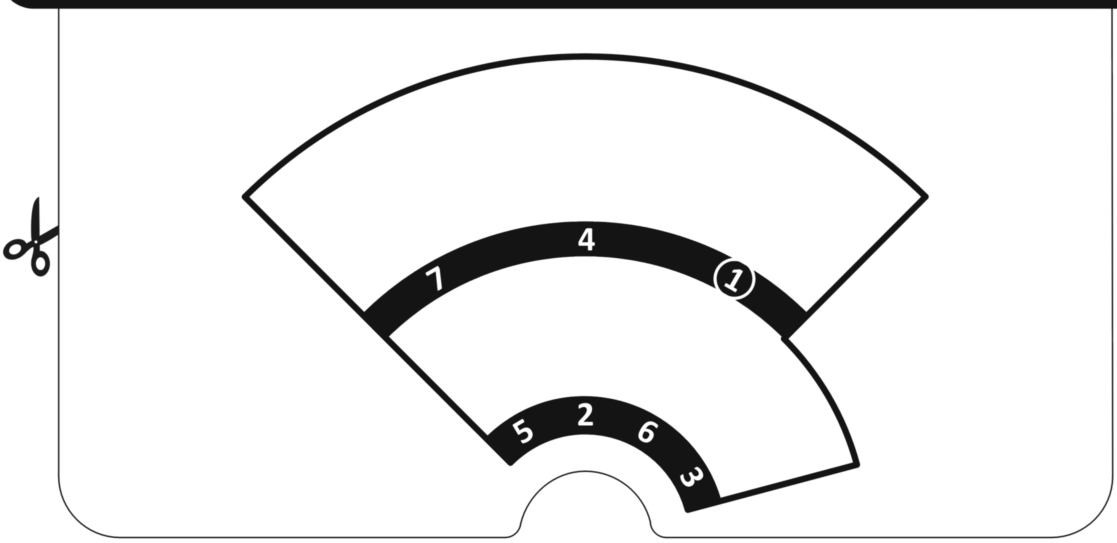
Lydian

Scale **degrees**



Mixolydian

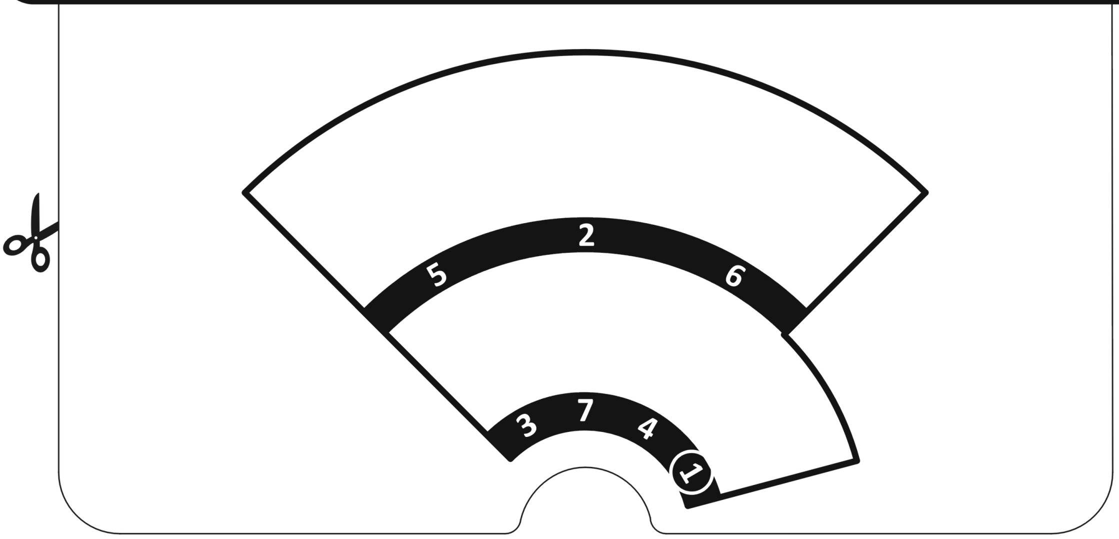
Scale **degrees**



Sheet
5
Transp.

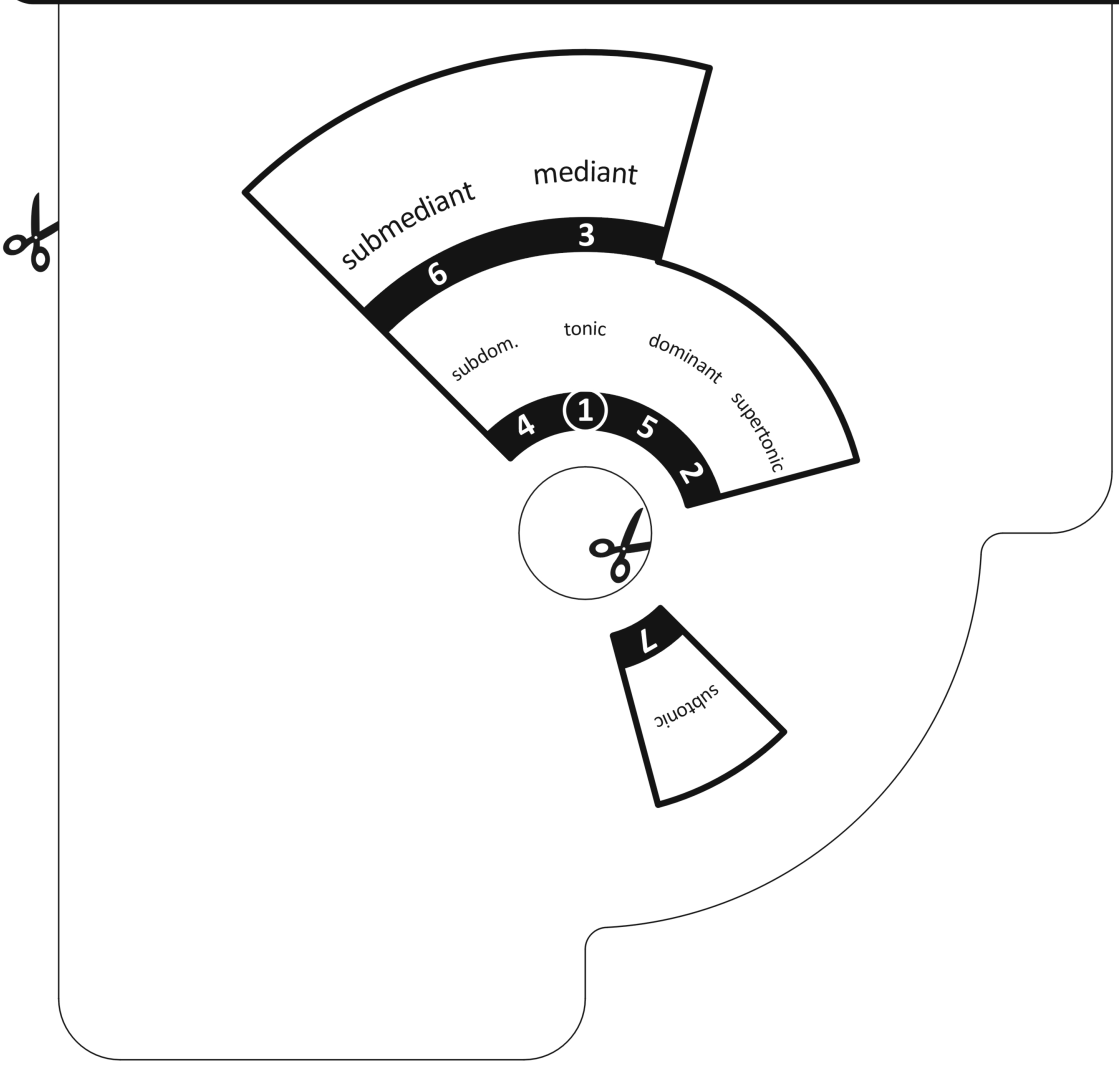
Locrian

Scale **degrees**



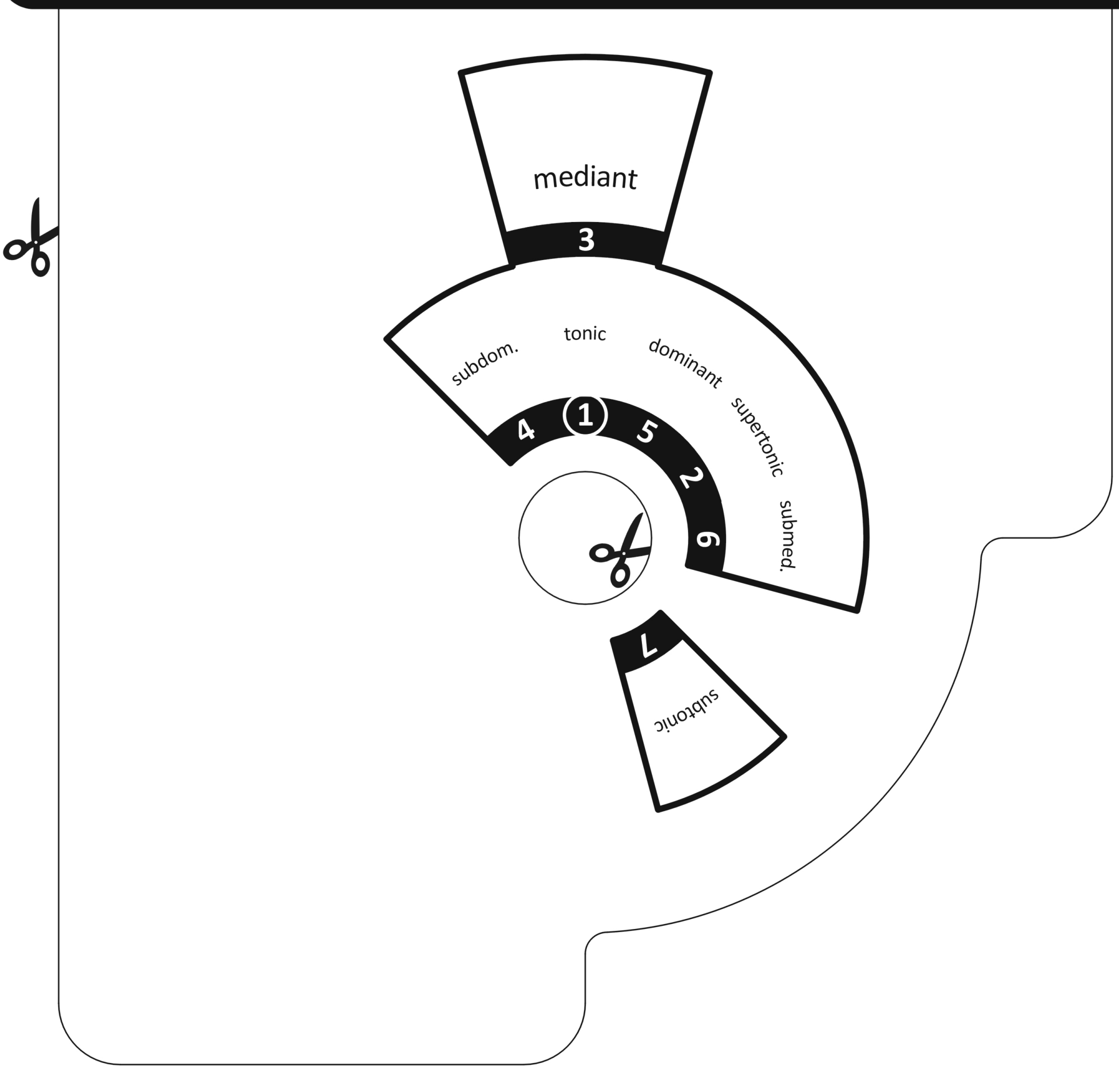
Harmonic minor

Scale **degrees** (number and name)


mediant
submediant
3
6
subdom.
tonic
dominant
supertonic
4
1
5
2
7
subtonic

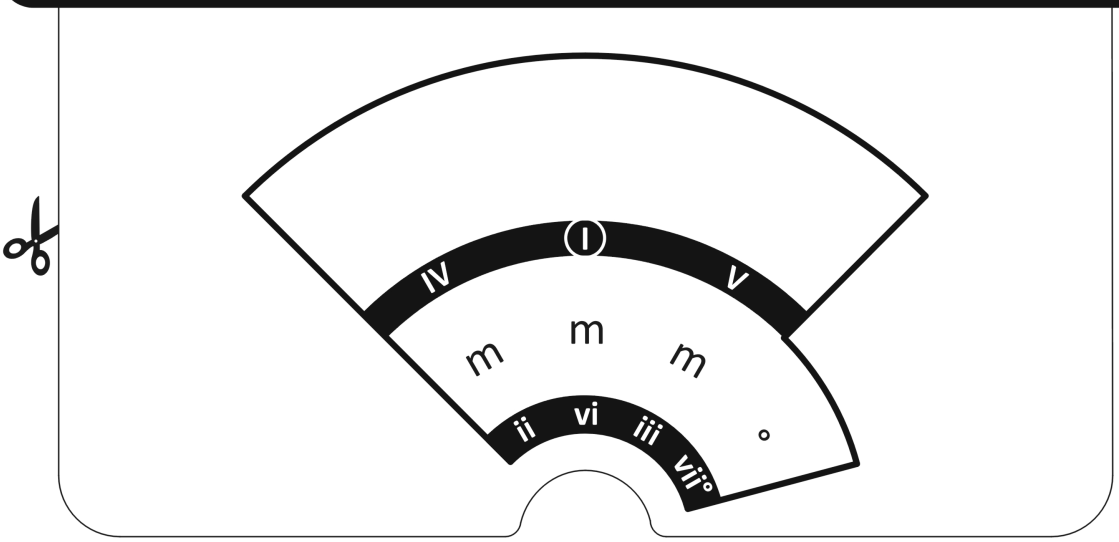
Melodic minor

Scale **degrees** (number and name)


mediant
3
subdom.
tonic
dominant
supertonic
submed.
4
1
5
2
6
7
subtonic

Major (Ionian)

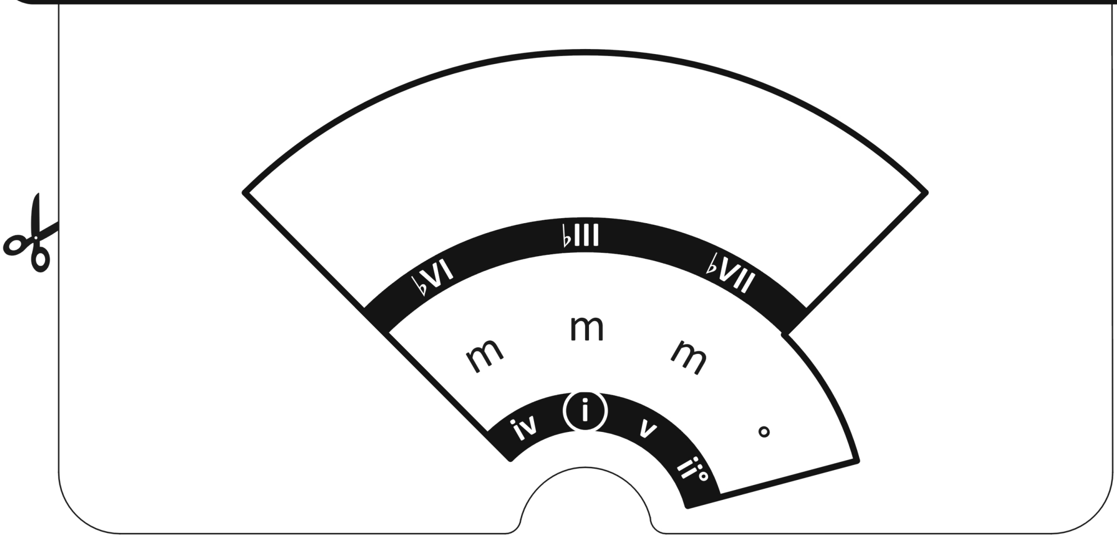
Diatonic **triad** chords


I
IV
V
m
m
m
°
ii
vi
iii
vii°

Sheet
7
Transp.

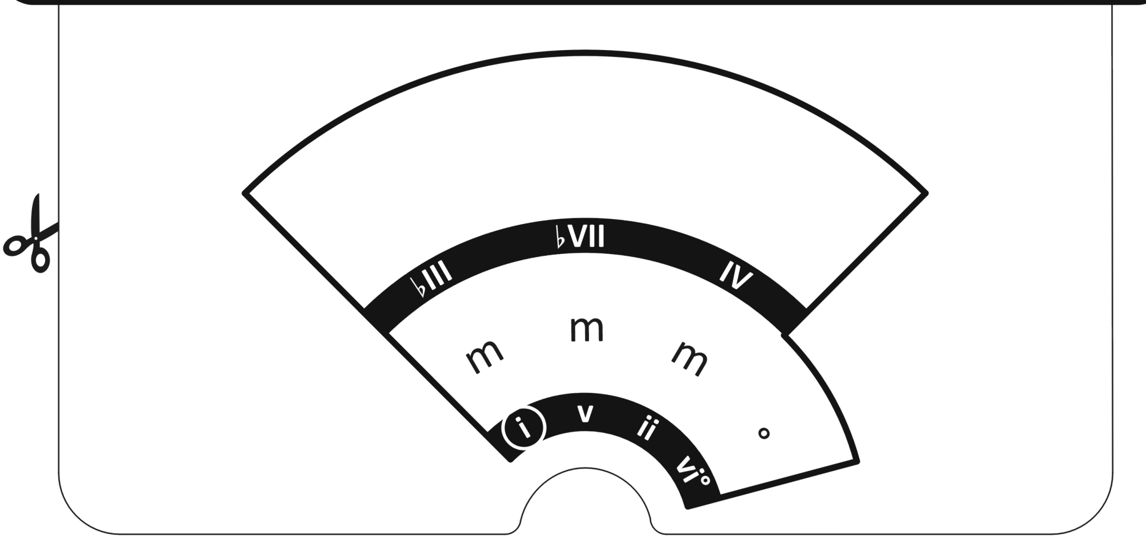
Natural minor (Aeolian)

Diatonic **triad** chords


♭VI
♭III
♭VII
m
m
m
°
iv
i
v
ii°

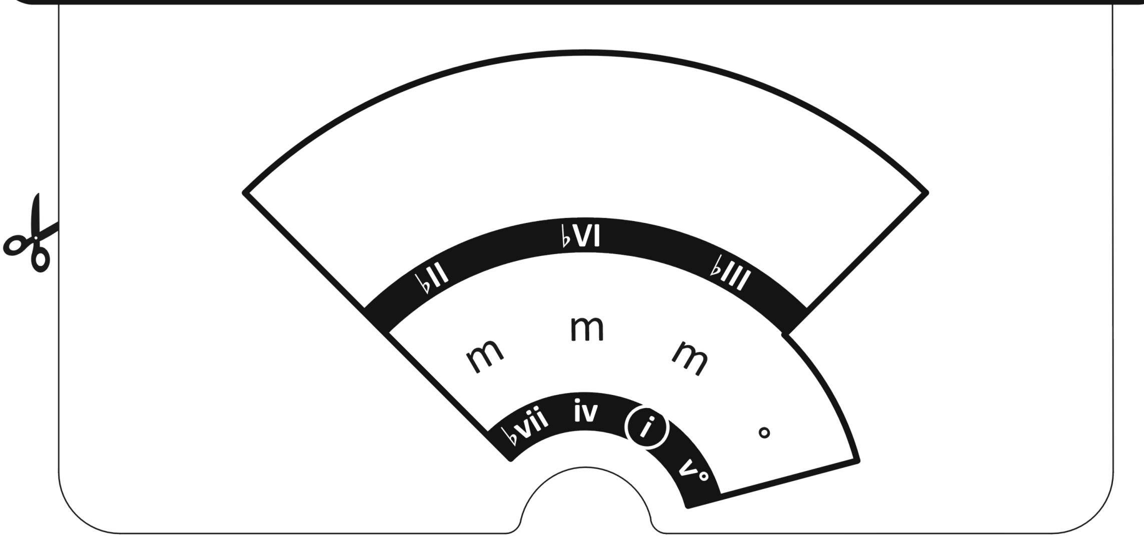
Dorian

Diatonic **triad** chords


♭III
♭VII
IV
m
m
m
°
i
v
ii
vi°

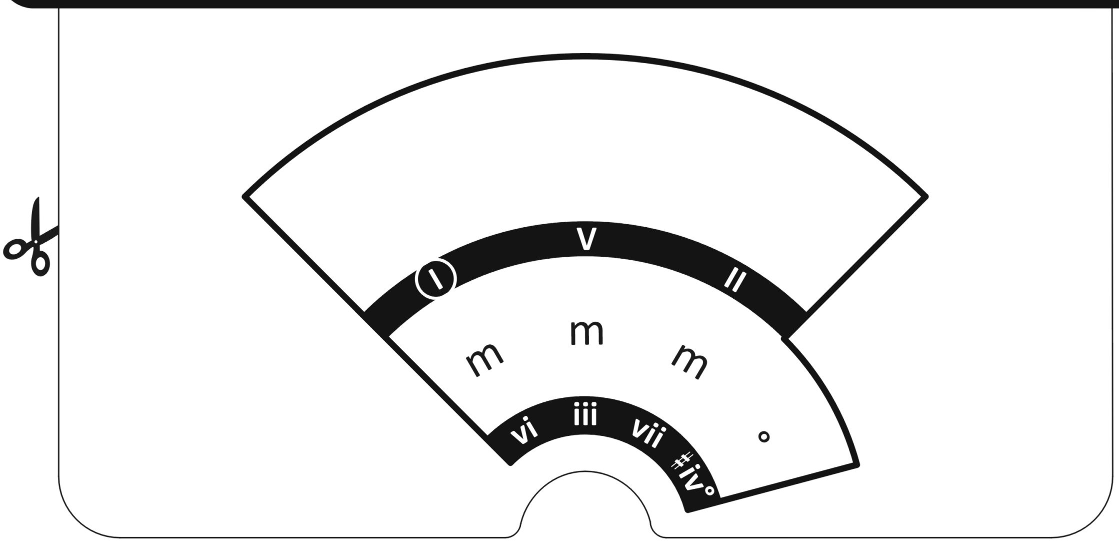
Phrygian

Diatonic **triad** chords


♭II
♭VI
♭III
m
m
m
°
♭vii
iv
i
v°

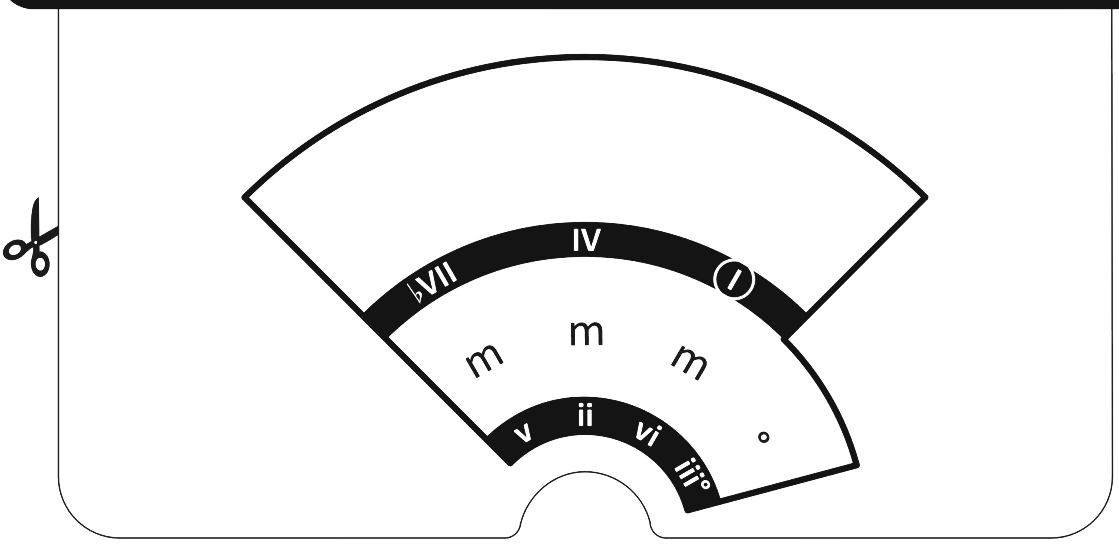
Lydian

Diatonic **triad** chords


I
V
II
m
m
m
vi
iii
vii
♯iv°
°

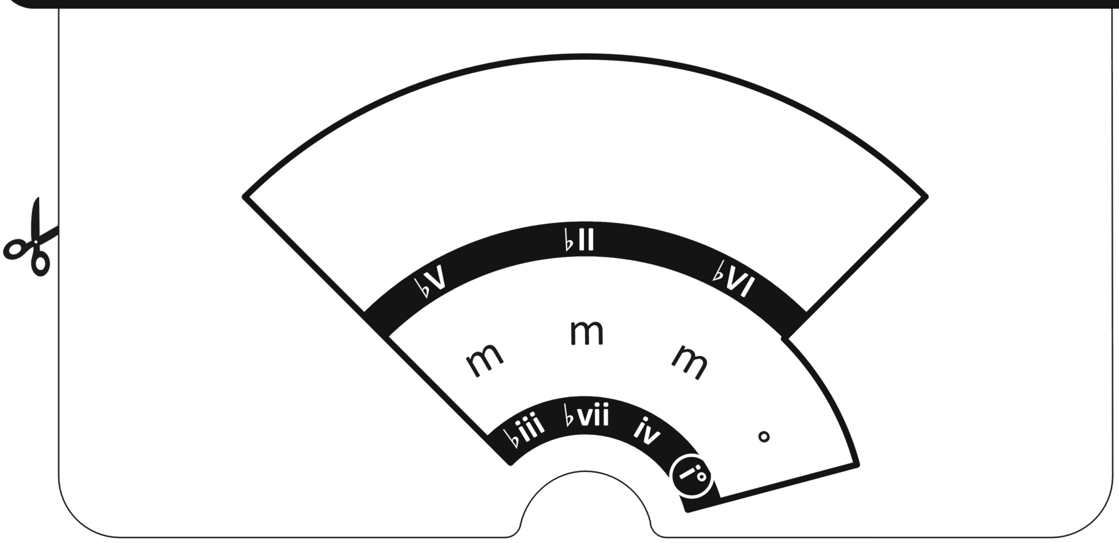
Mixolydian

Diatonic **triad** chords


♭VII
IV
I
m
m
m
v
ii
vi
iii°
°

Locrian

Diatonic **triad** chords

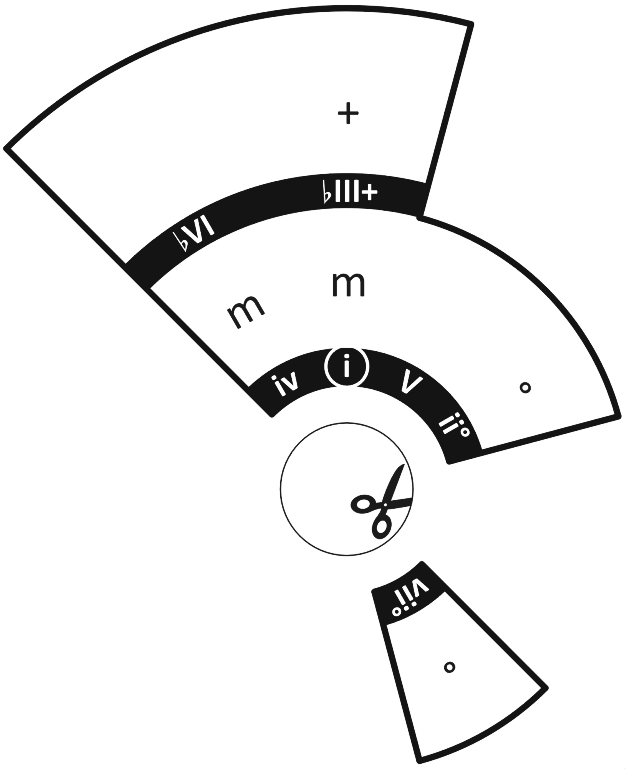

♭V
♭II
♭VI
m
m
m
♭iii
♭vii
iv
i°
°

Sheet
9

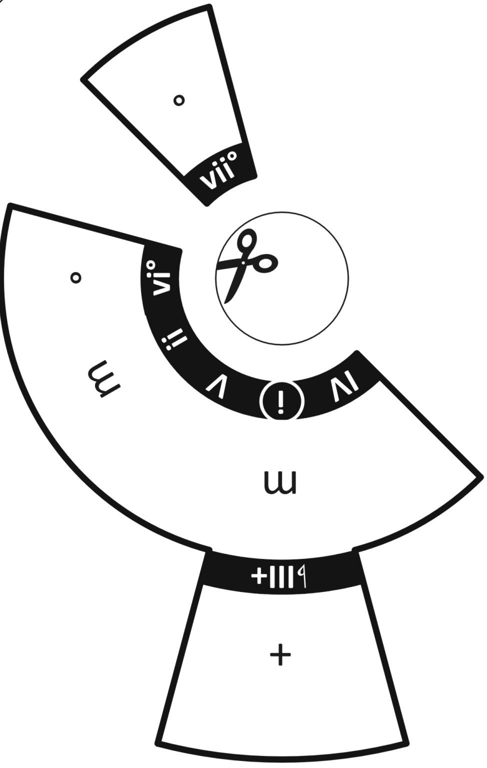
Transp.

Harmonic minor

Diatonic **triad** chords


+
♭III+
♭VI
m
m
iv
i
V
ii°
°
vii°
°

Sheet
10
Transp.

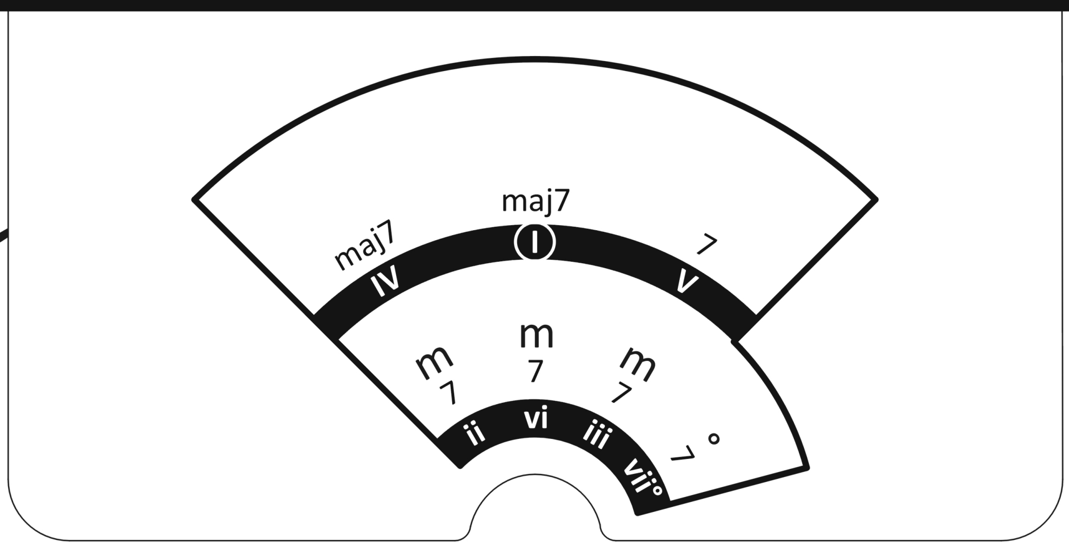

°
vii°
°
vi°
ii
m
V
i
IV
m
♭III+
+

Melodic minor

Diatonic **triad** chords

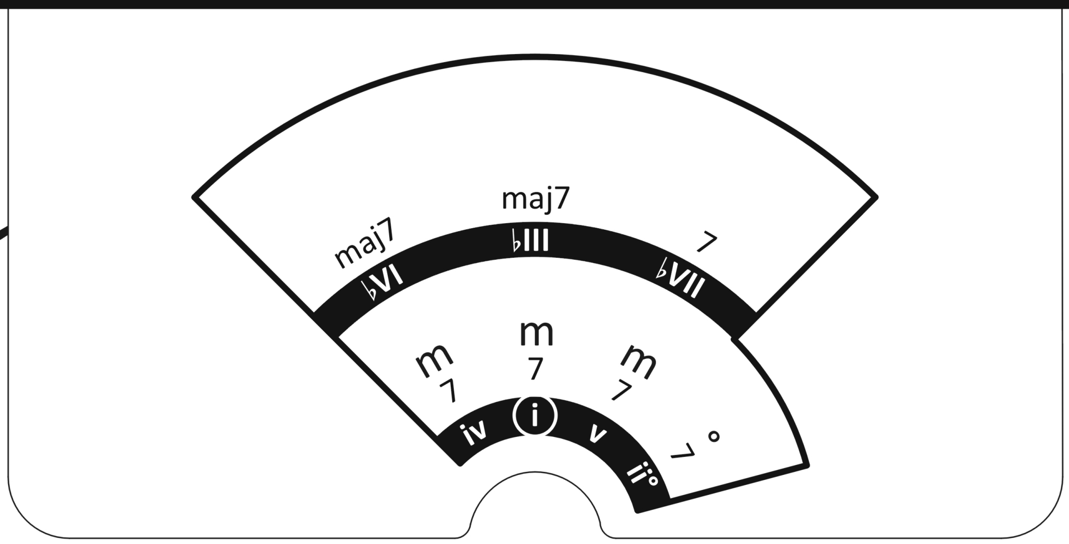
Major (Ionian)

Diatonic **4 part** chords


maj7
IV
maj7
I
7
V
m
7
ii
m
7
vi
m
7
iii
°
7
vii°

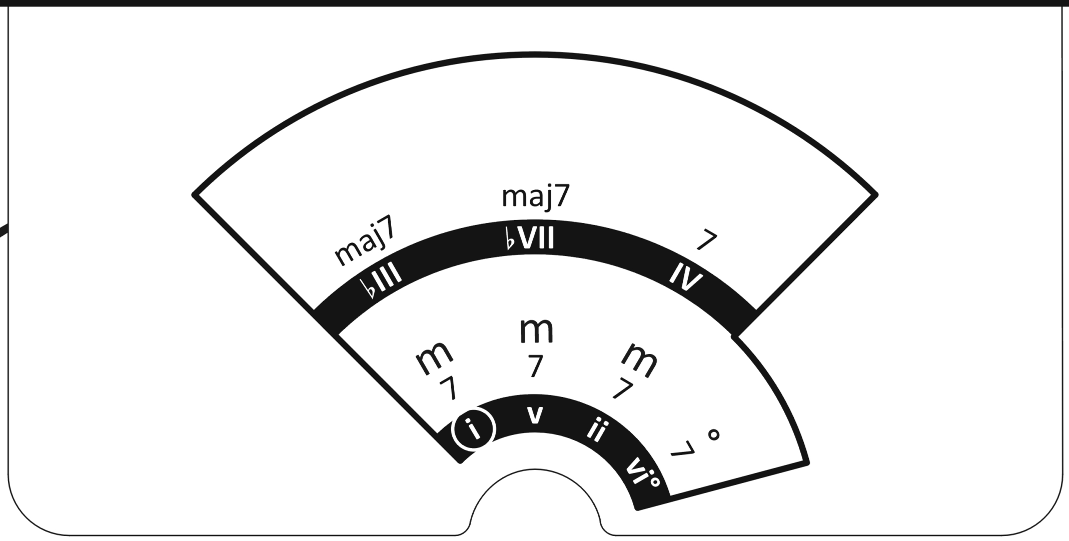
Natural minor (Aeolian)

Diatonic **4 part** chords


maj7
♭VI
maj7
♭III
7
♭VII
m
7
iv
m
7
i
m
7
v
°
7
ii°

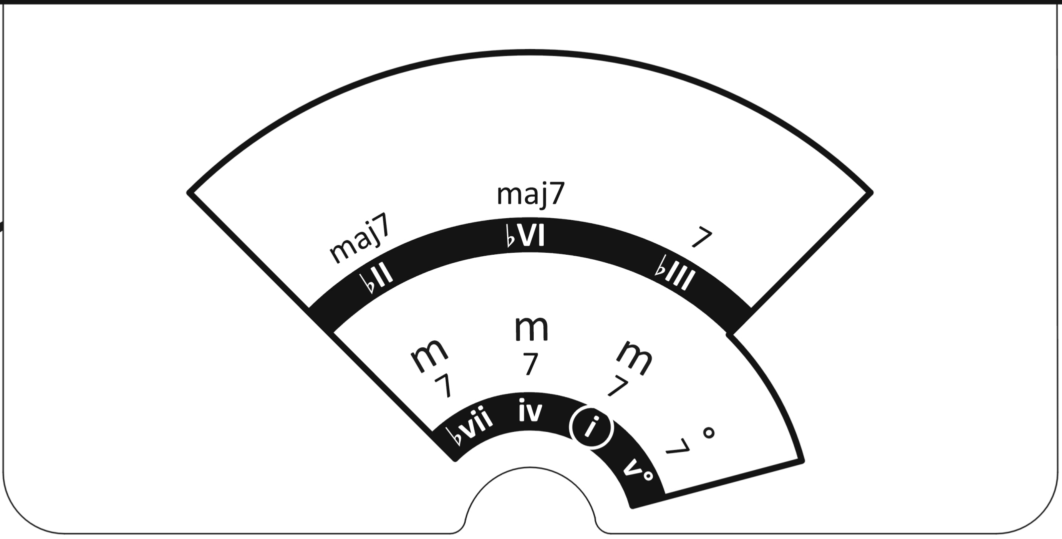
Dorian

Diatonic **4 part** chords


maj7
♭III
maj7
♭VII
7
IV
m
7
i
m
7
v
m
7
ii
°
7
vi°

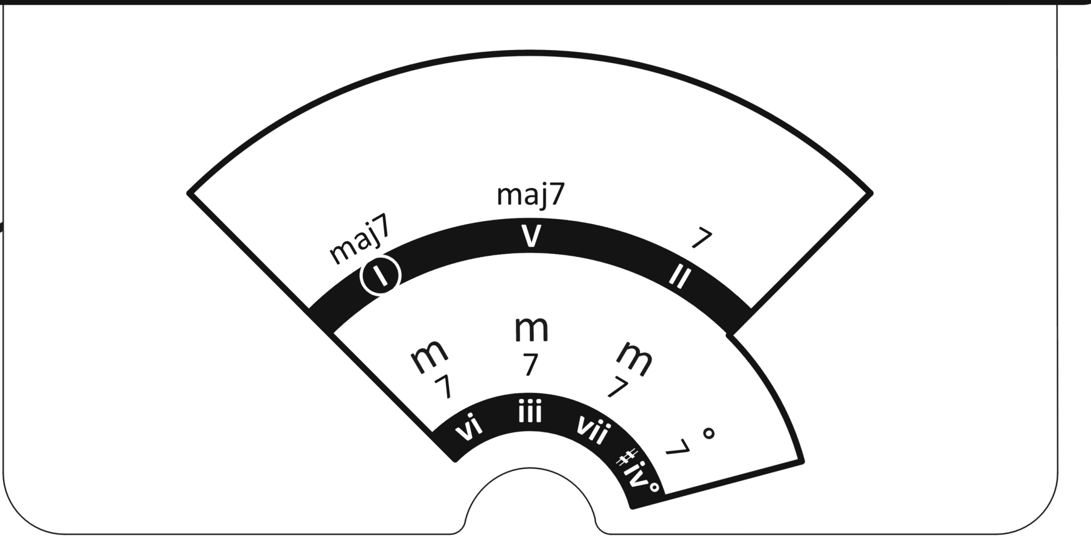
Phrygian

Diatonic **4 part** chords


maj7
♭II
maj7
♭VI
7
♭III
m
7
♭vii
m
7
iv
m
7
i
°
7
v°

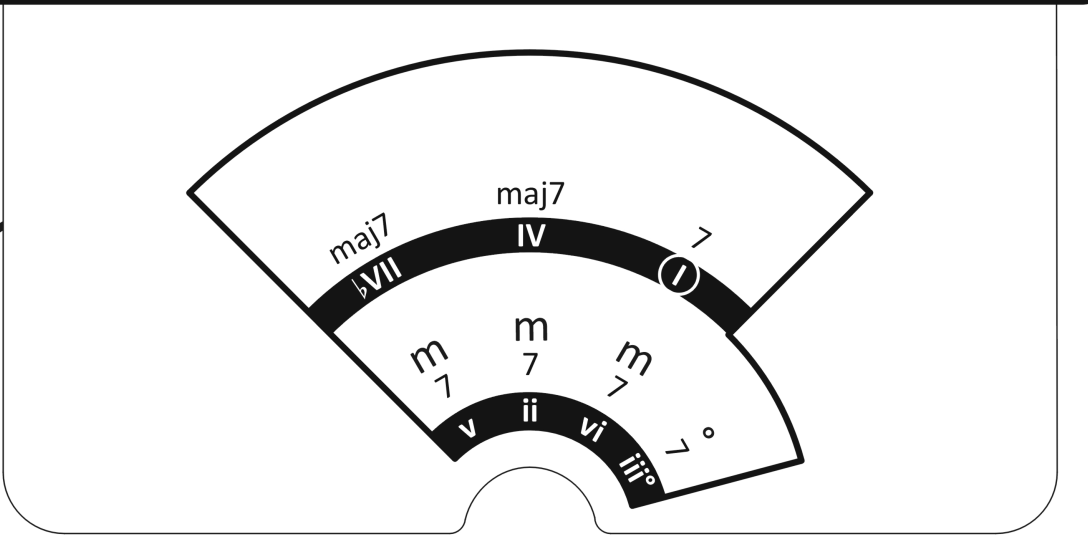
Lydian

Diatonic **4 part** chords


maj7
I
maj7
V
7
II
m
7
vi
m
7
iii
m
7
vii
°
7
♯iv°

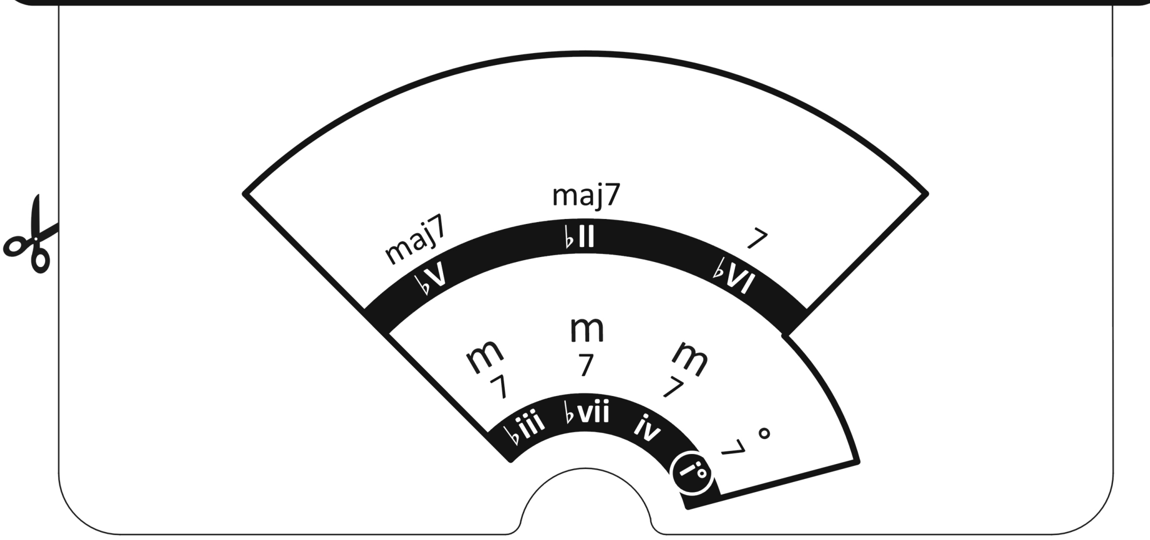
Mixolydian

Diatonic **4 part** chords


maj7
♭VII
maj7
IV
7
I
m
7
v
m
7
ii
m
7
vi
°
7
iii°

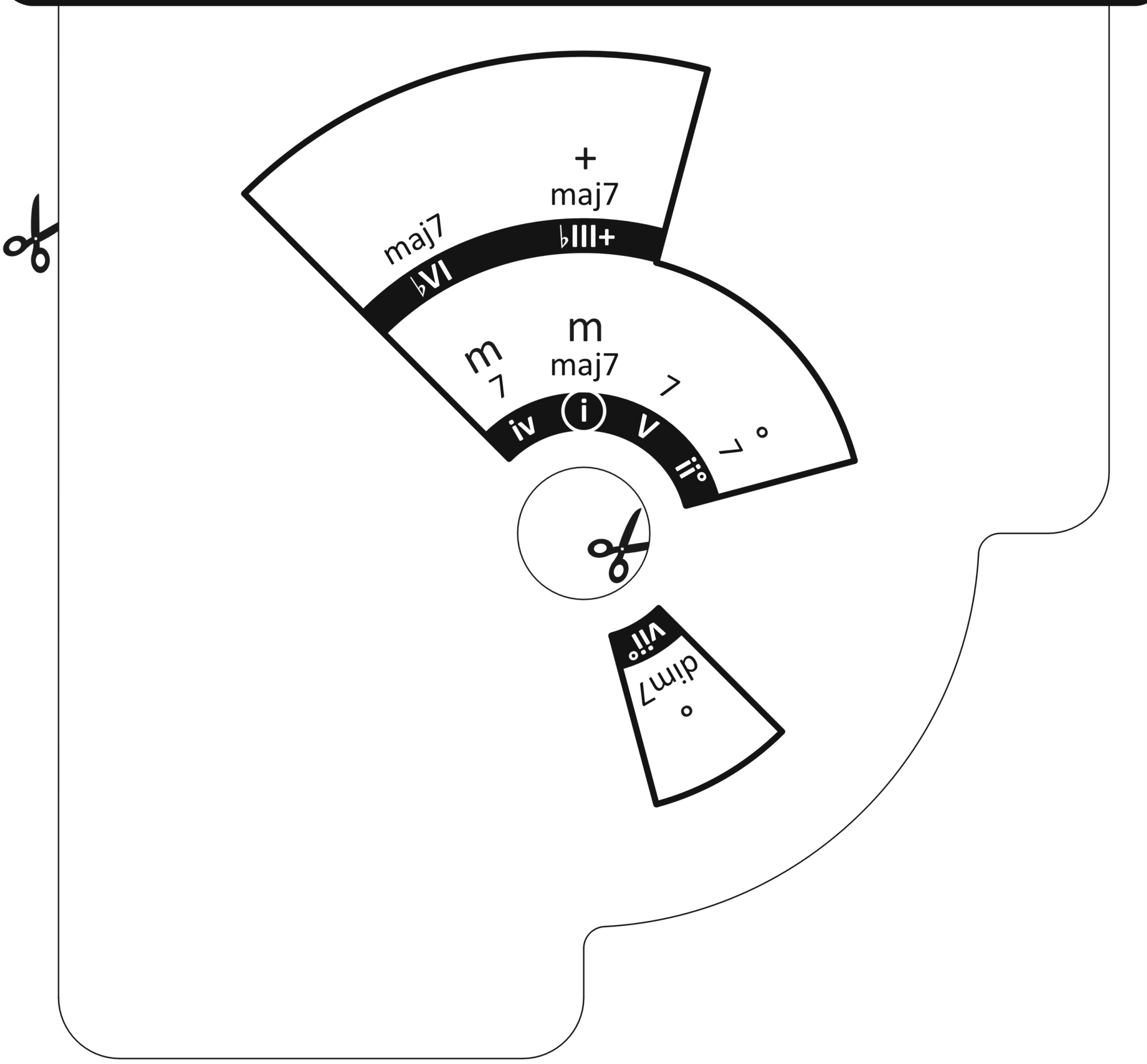
Locrian

Diatonic **4 part** chords


maj7
♭V
maj7
♭II
7
♭VI
m
7
♭iii
m
7
♭vii
m
7
iv
°
7
i°

Harmonic minor

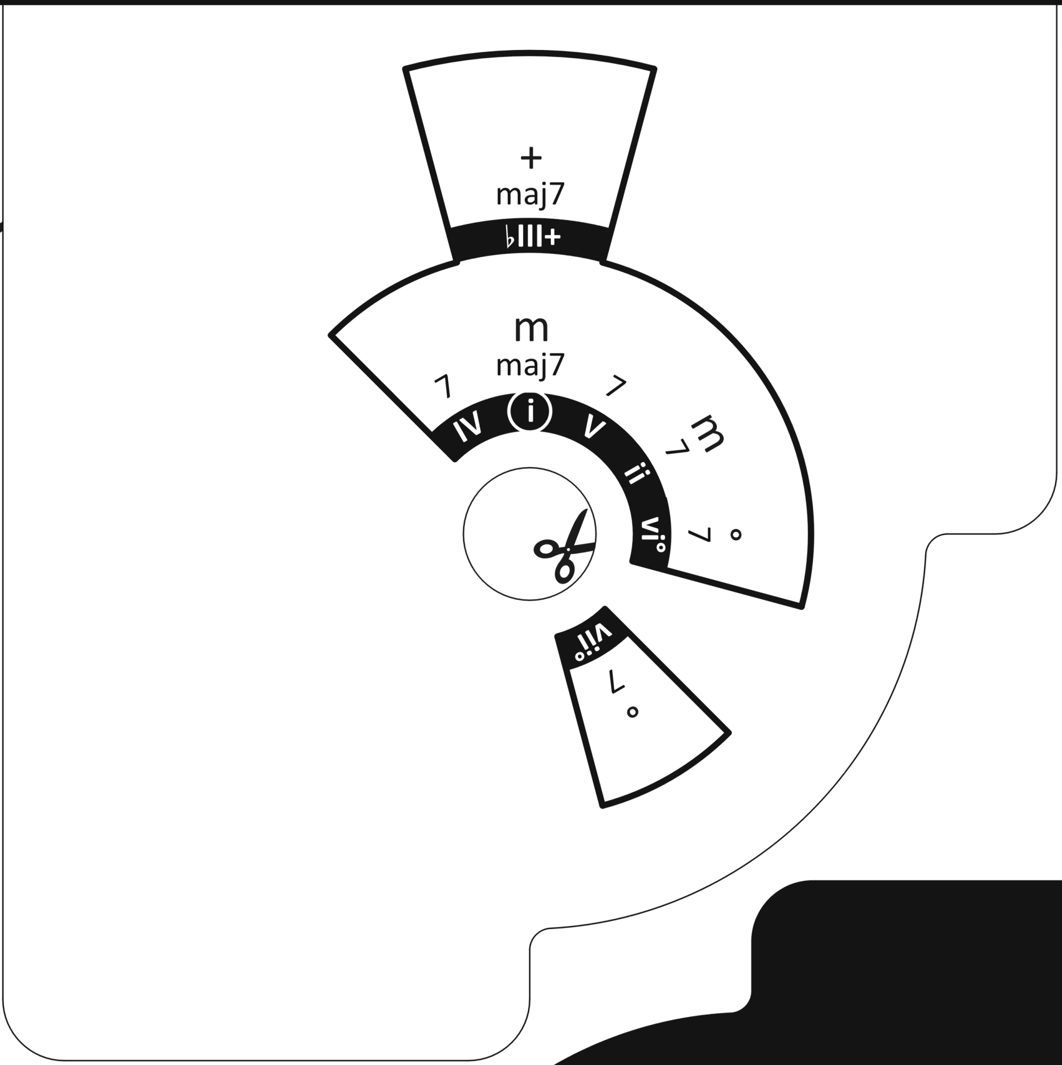
Diatonic **4 part** chords


maj7
♭VI
+
maj7
♭III+
m
7
iv
m
maj7
i
7
V
°
7
ii°
vii°
dim7
°

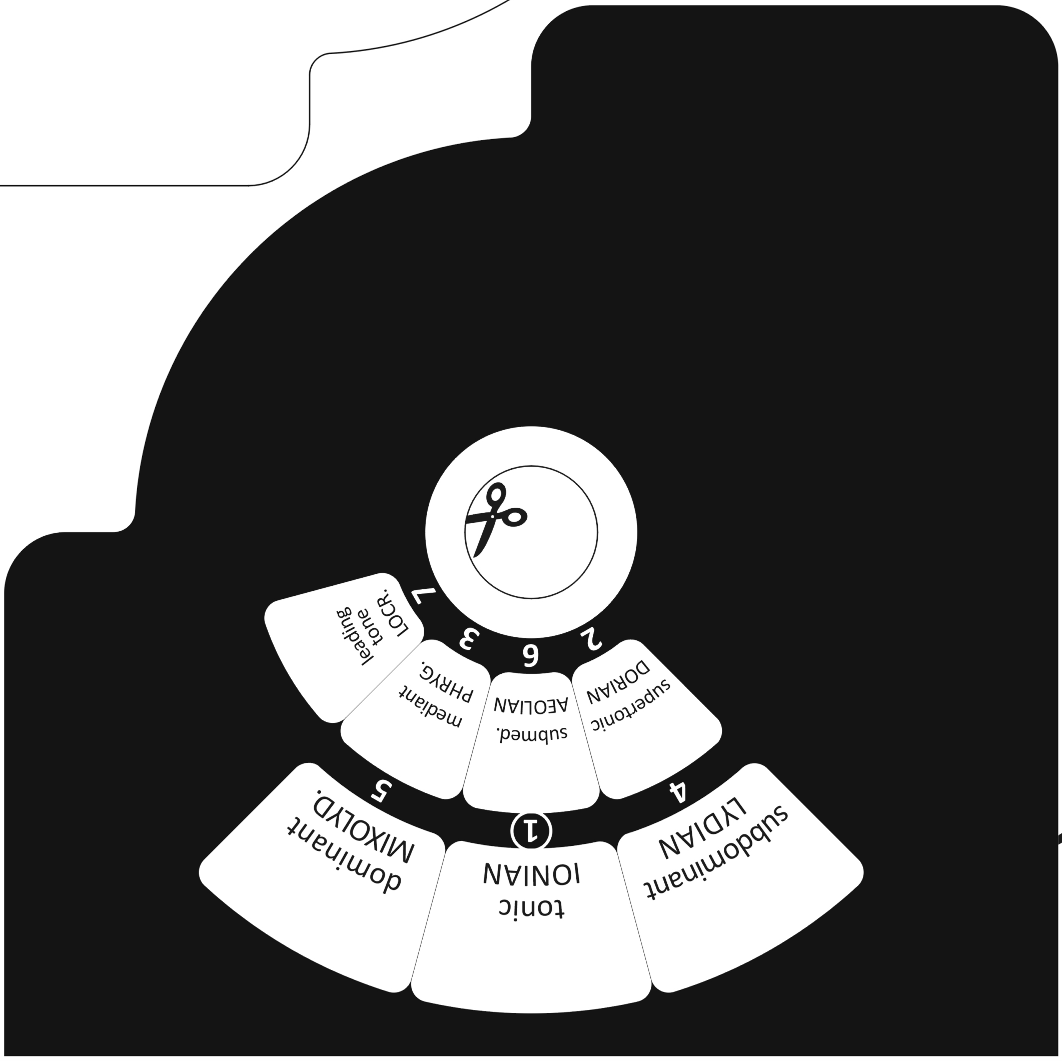
Sheet
13
Transp.

Melodic minor

Diatonic **4 part** chords


+
maj7
♭III+
m
maj7
i
IV
7
V
7
ii
m
7
vi°
°
7
vii°
°
7

Sheet
14
Transp.

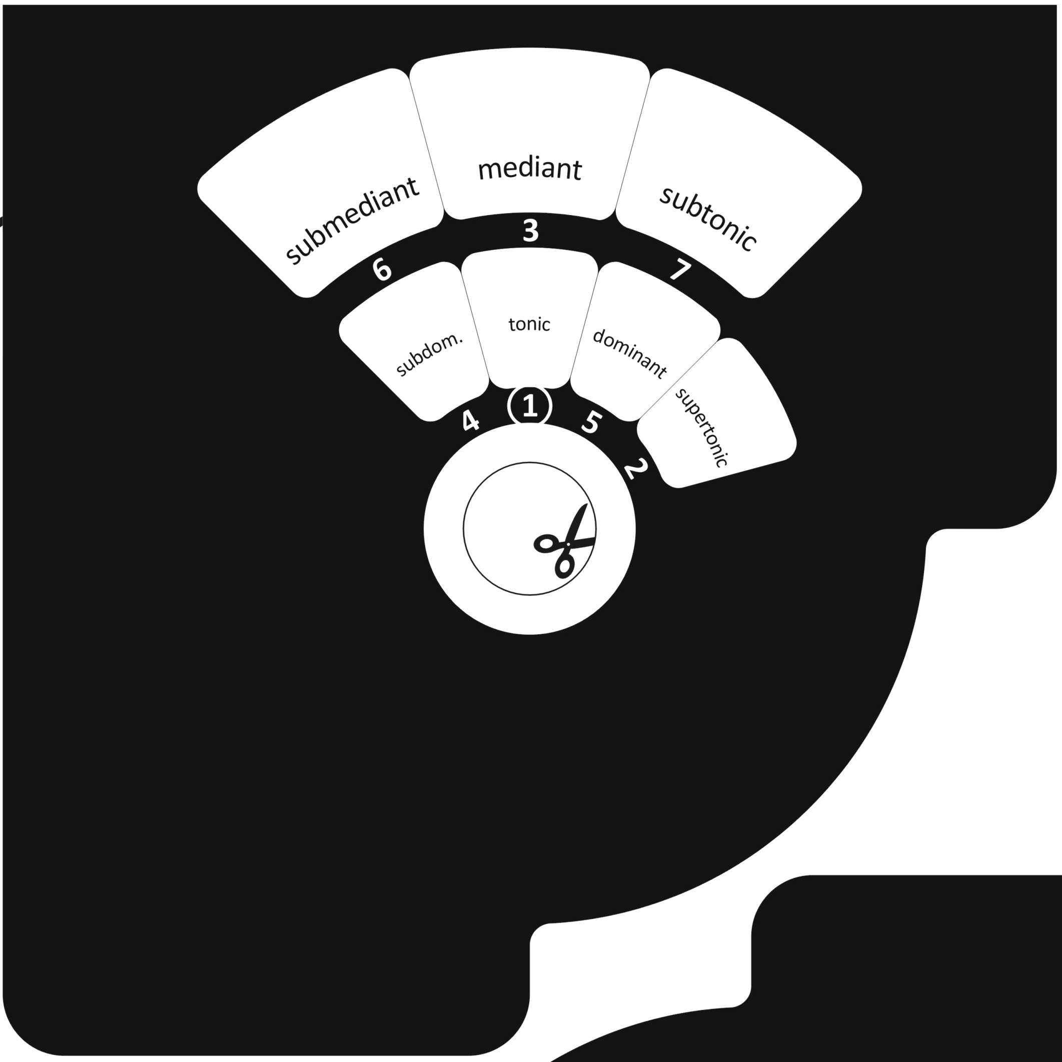

7
LOCR.
leading
tone
3
PHRYG.
mediant
6
AEOLIAN
submed.
2
DORIAN
supertonic
5
MIXOLYD.
dominant
1
IONIAN
tonic
4
LYDIAN
subdominant

Major (Ionian)

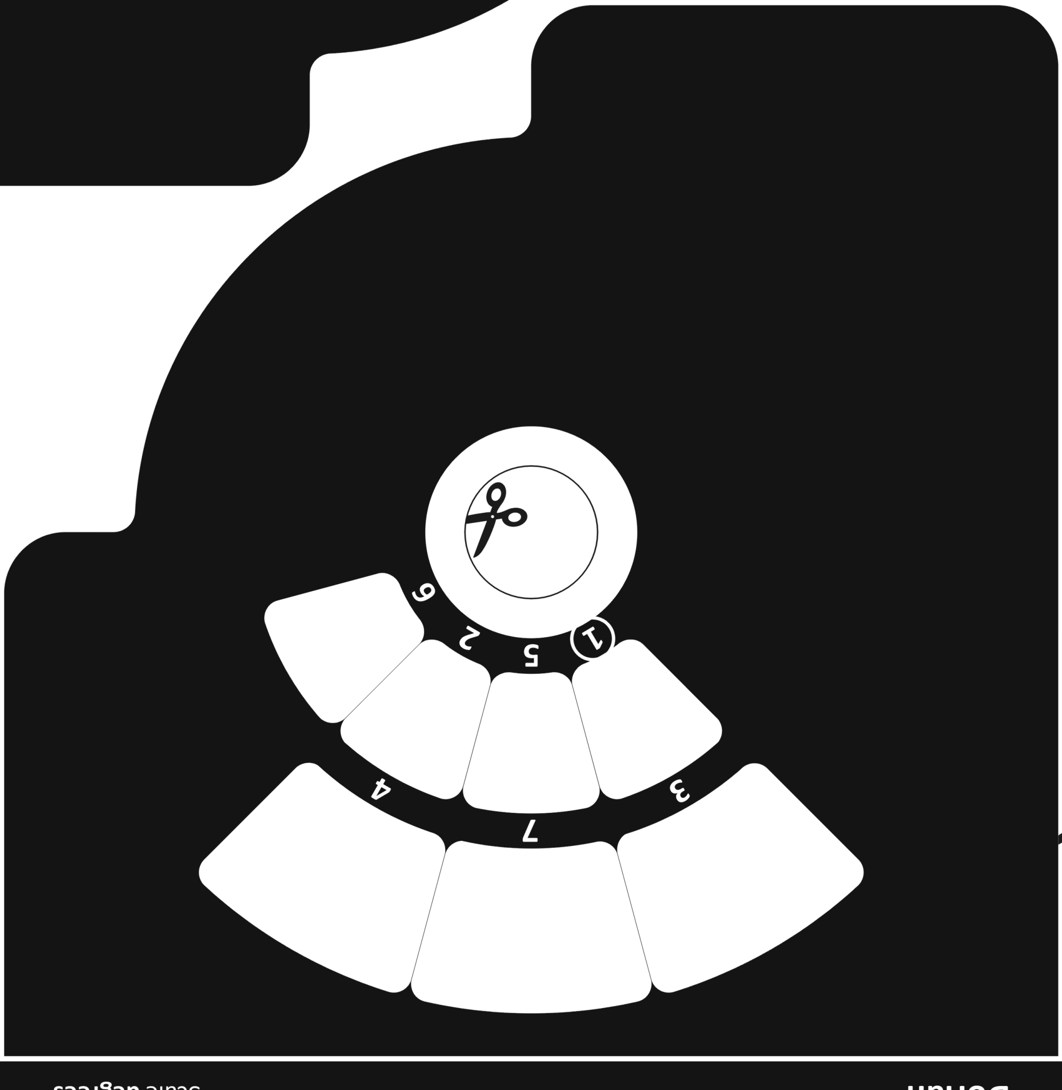
Scale **degrees** (number and name)
+ RELATIVE **MODES**

Natural minor (Aeolian)

Scale **degrees** (number and name)

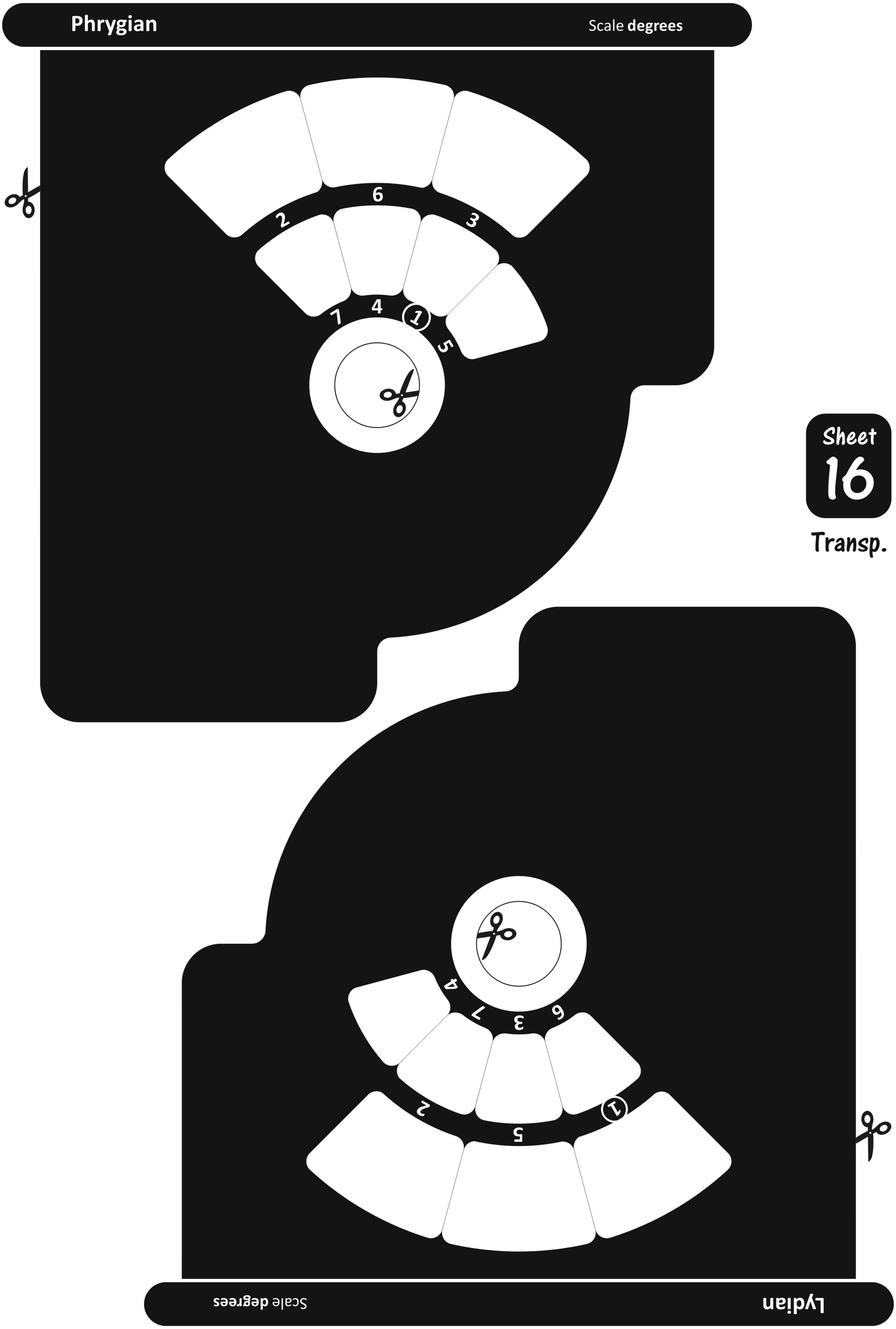

submediant
mediant
subtonic
6
3
7
subdom.
tonic
dominant
supertonic
4
1
5
2

Sheet
15
Transp.



Dorian

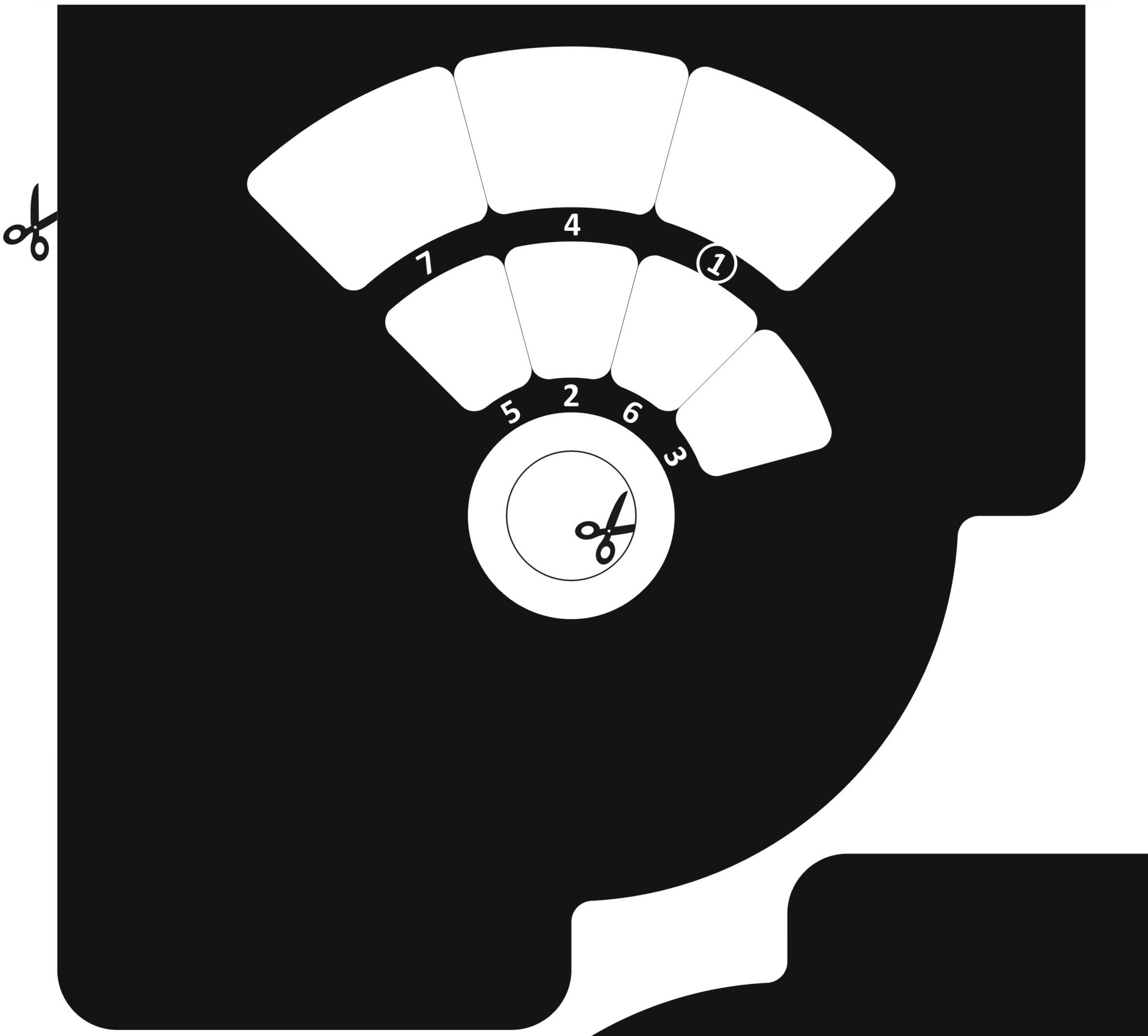
Scale **degrees**


Phrygian
Scale degrees
6
2
3
7
4
①
5
Lydian
Scale degrees
4
7
3
6
2
5
①

Sheet 16

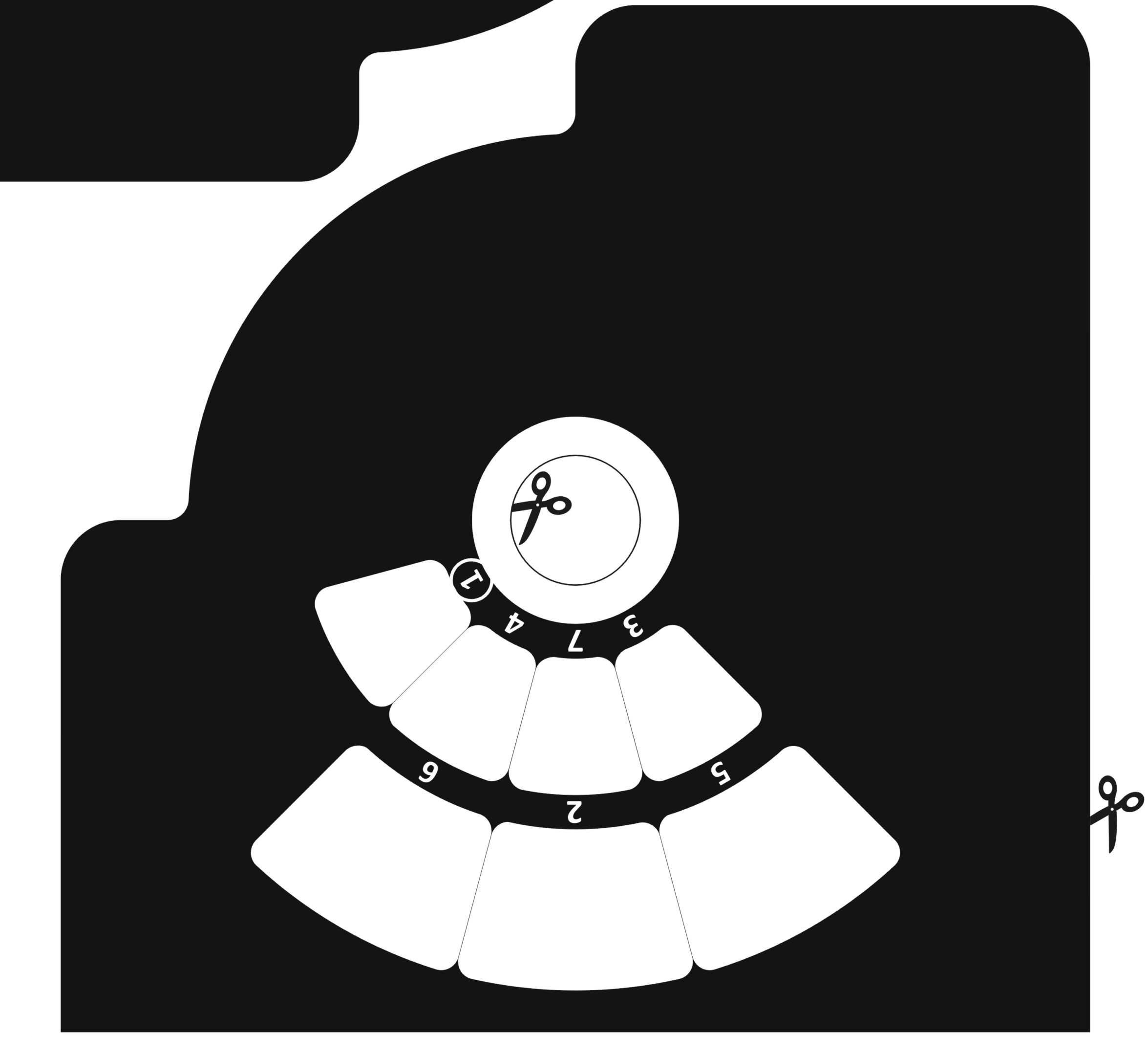
Transp.

Mixolydian Scale **degrees**



Sheet 17

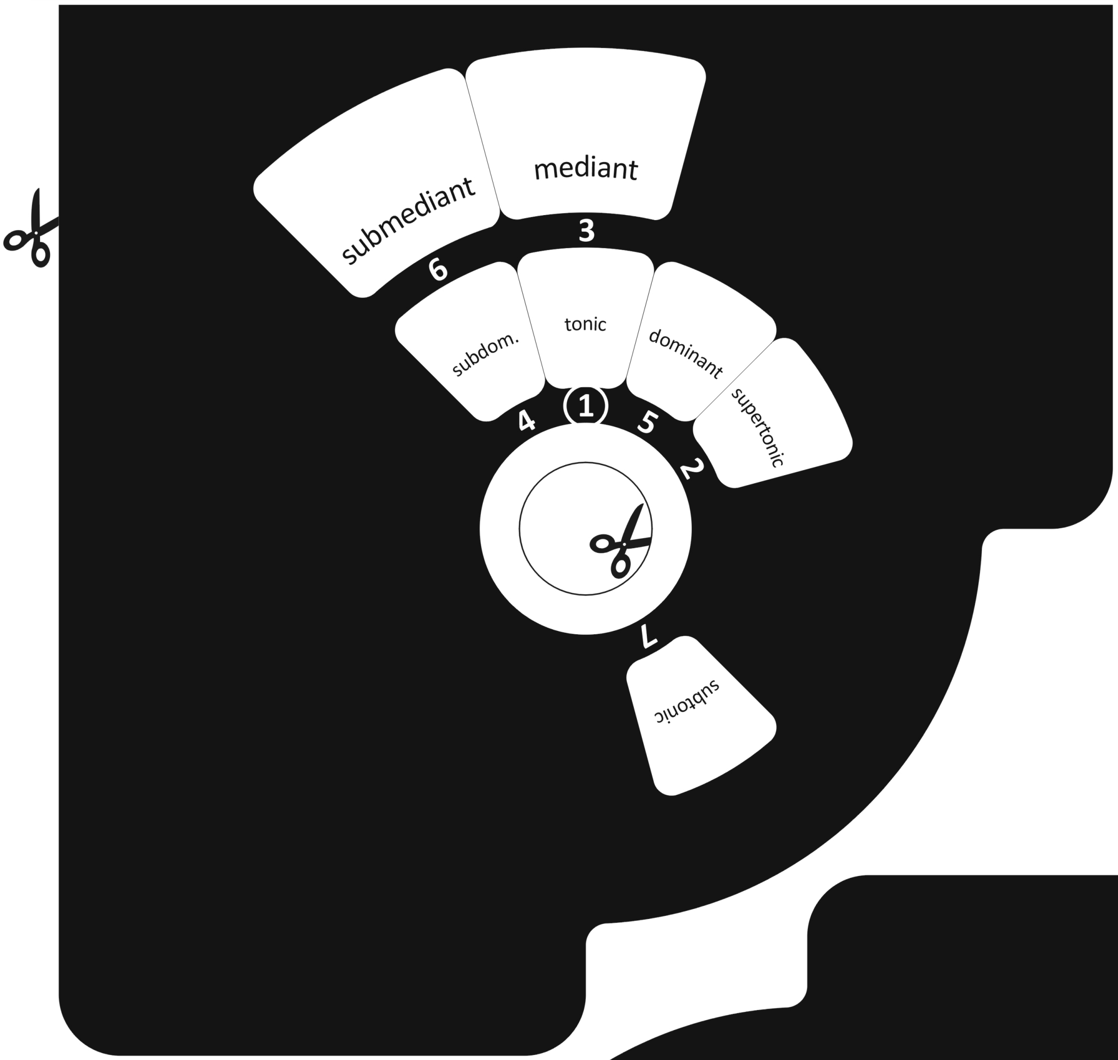
Transp.



Locrian Scale **degrees**

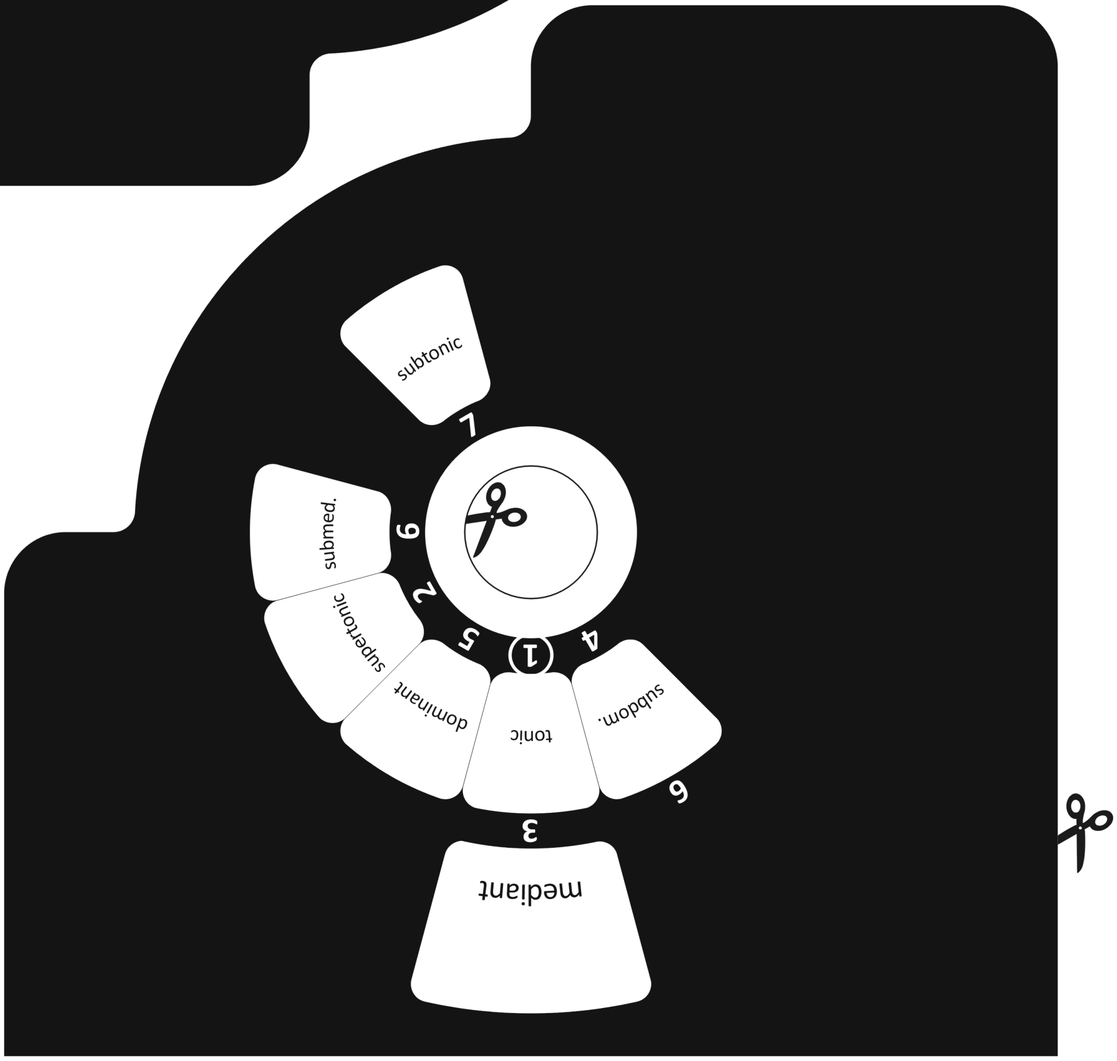
Harmonic minor

Scale **degrees** (number and name)


submediant
mediant
6
3
subdom.
tonic
dominant
supertonic
4
1
5
2
7
subtonic

Sheet 18

Transp.

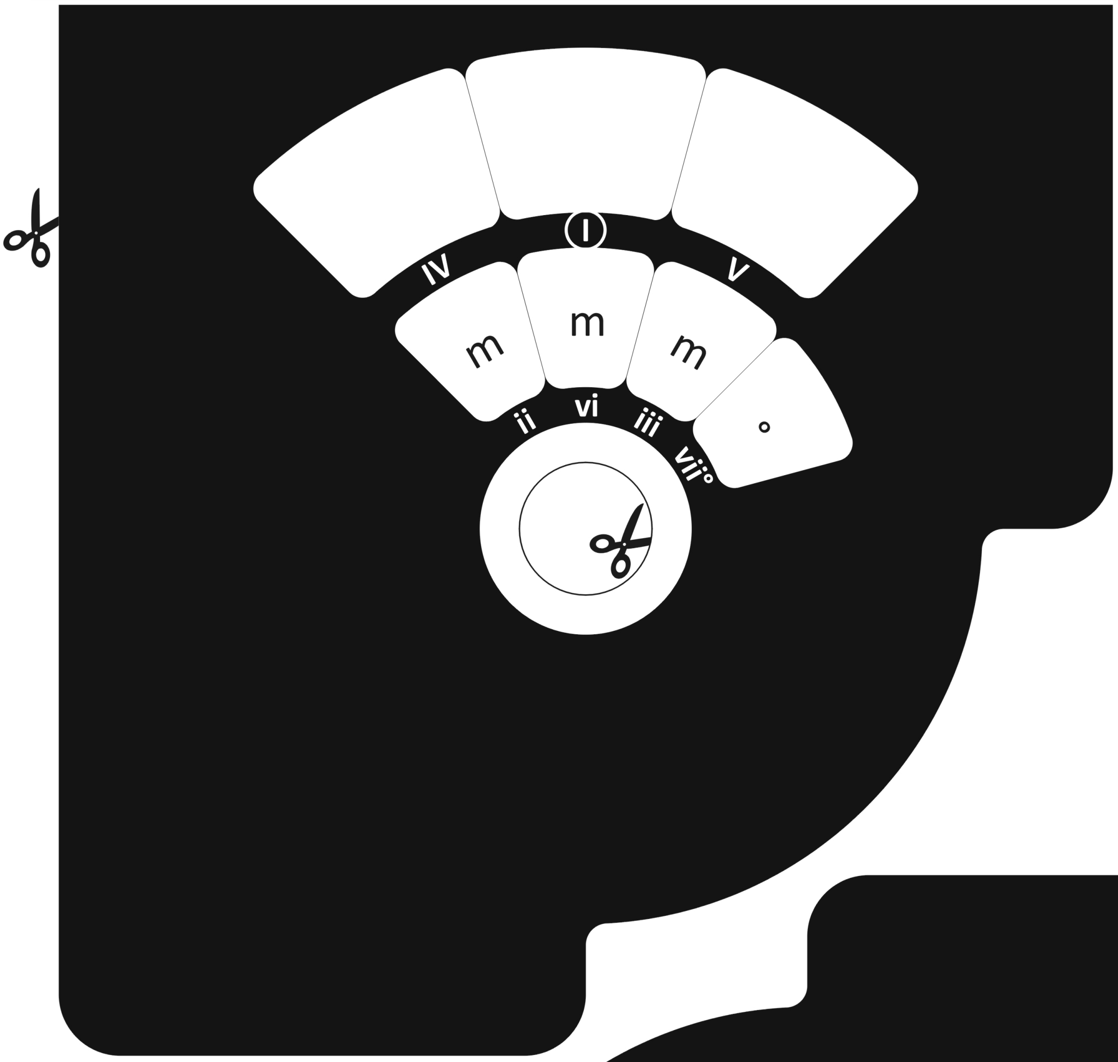

subtonic
7
submed.
6
2
5
1
4
supertonic
dominant
tonic
subdom.
6
3
mediant

Melodic minor

Scale **degrees** (number and name)

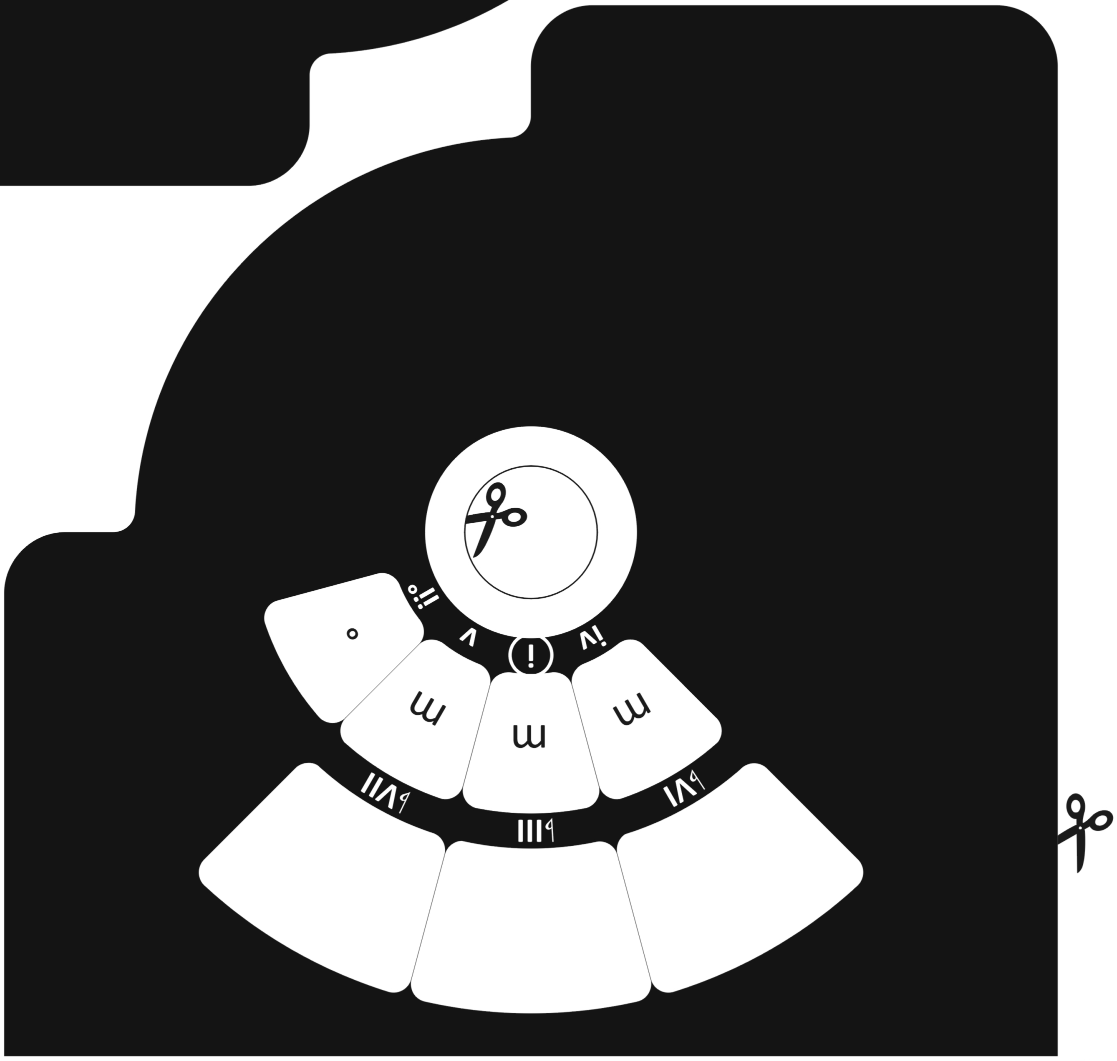
Major (Ionian)

Diatonic **triad** chords


I
IV
V
m
m
m
ii
vi
iii
vii°
°

Sheet 19

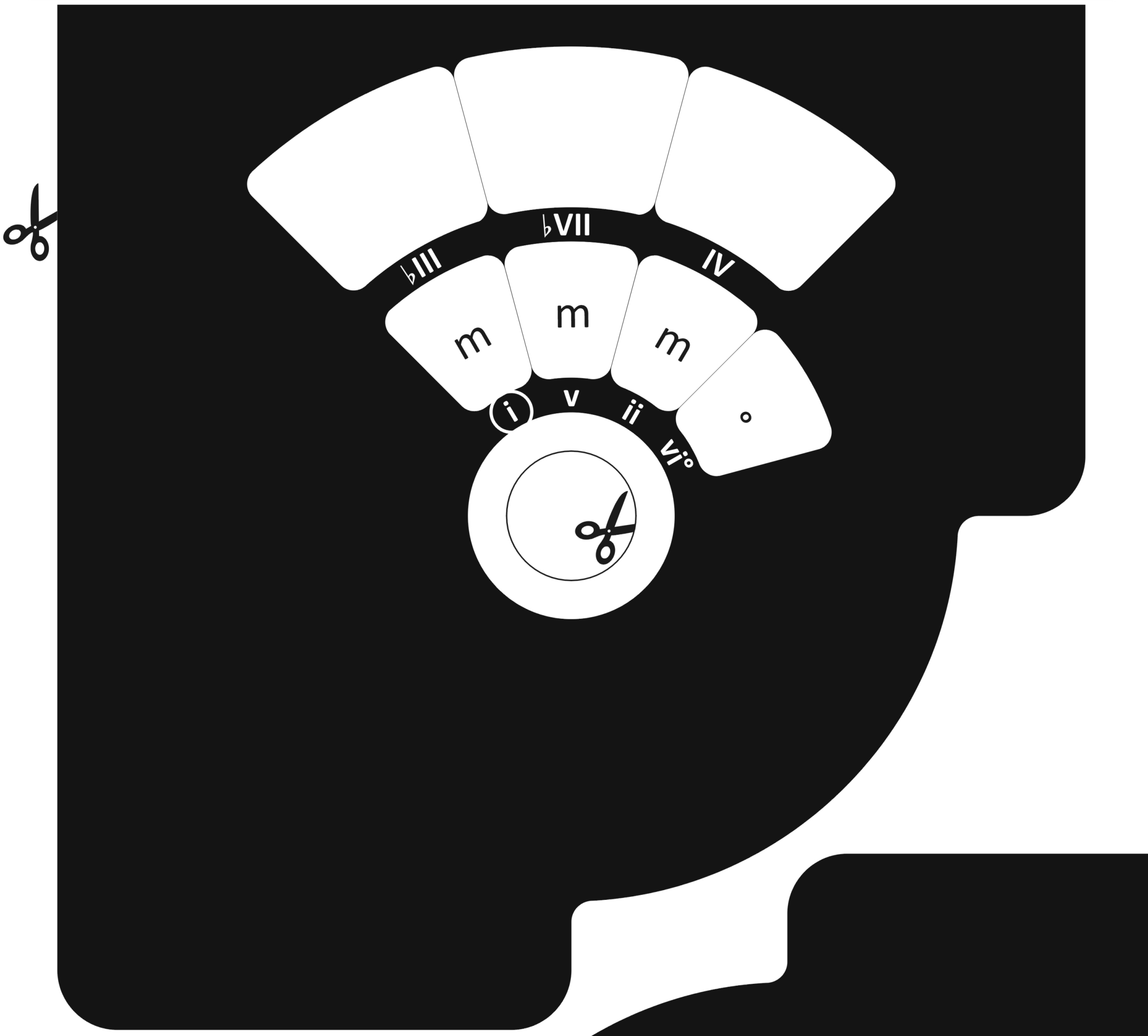
Transp.


i
iv
v
ii°
m
m
m
°
♭VI
♭III
♭VII

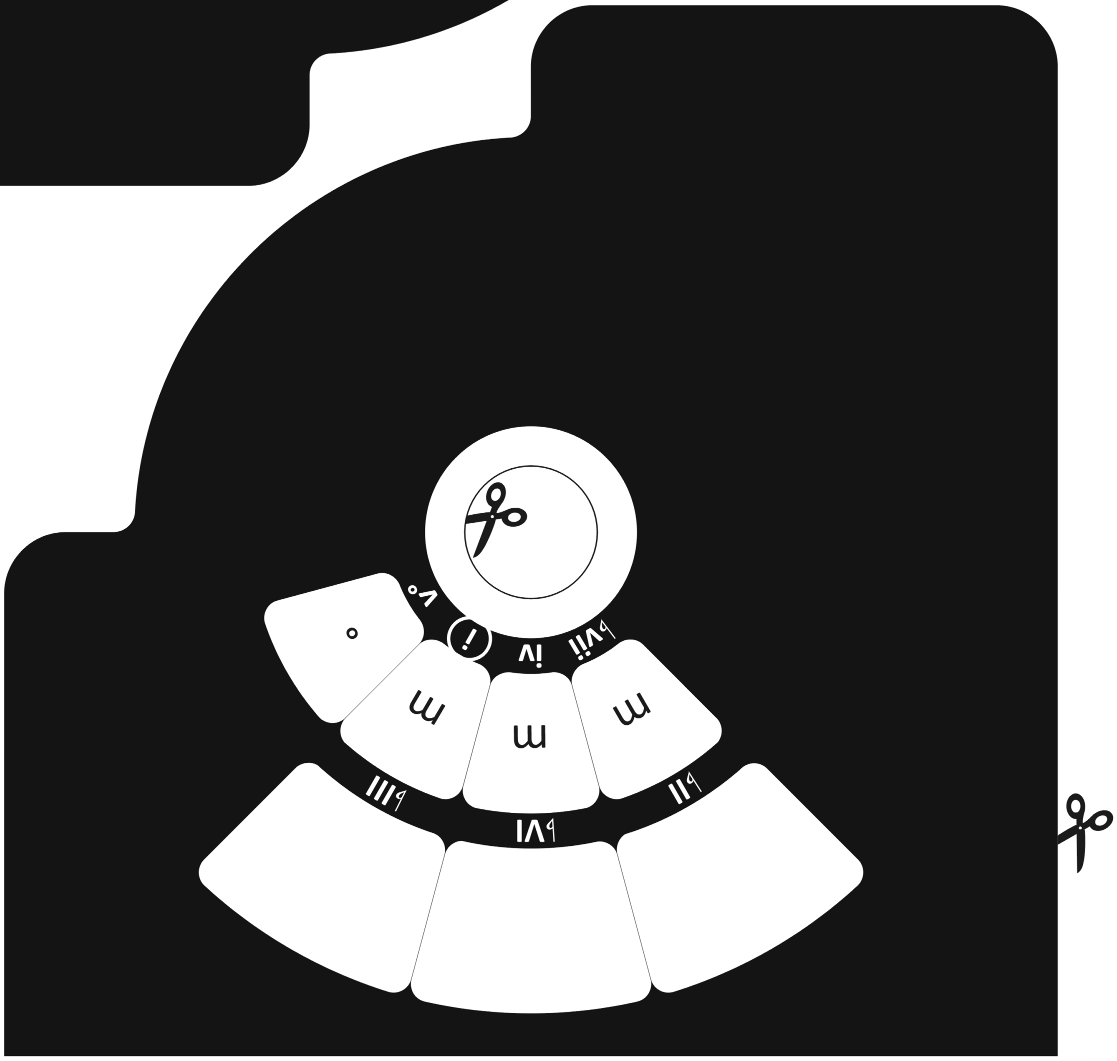
Natural minor (Aeolian)

Diatonic **triad** chords

Dorian Diatonic **triad** chords

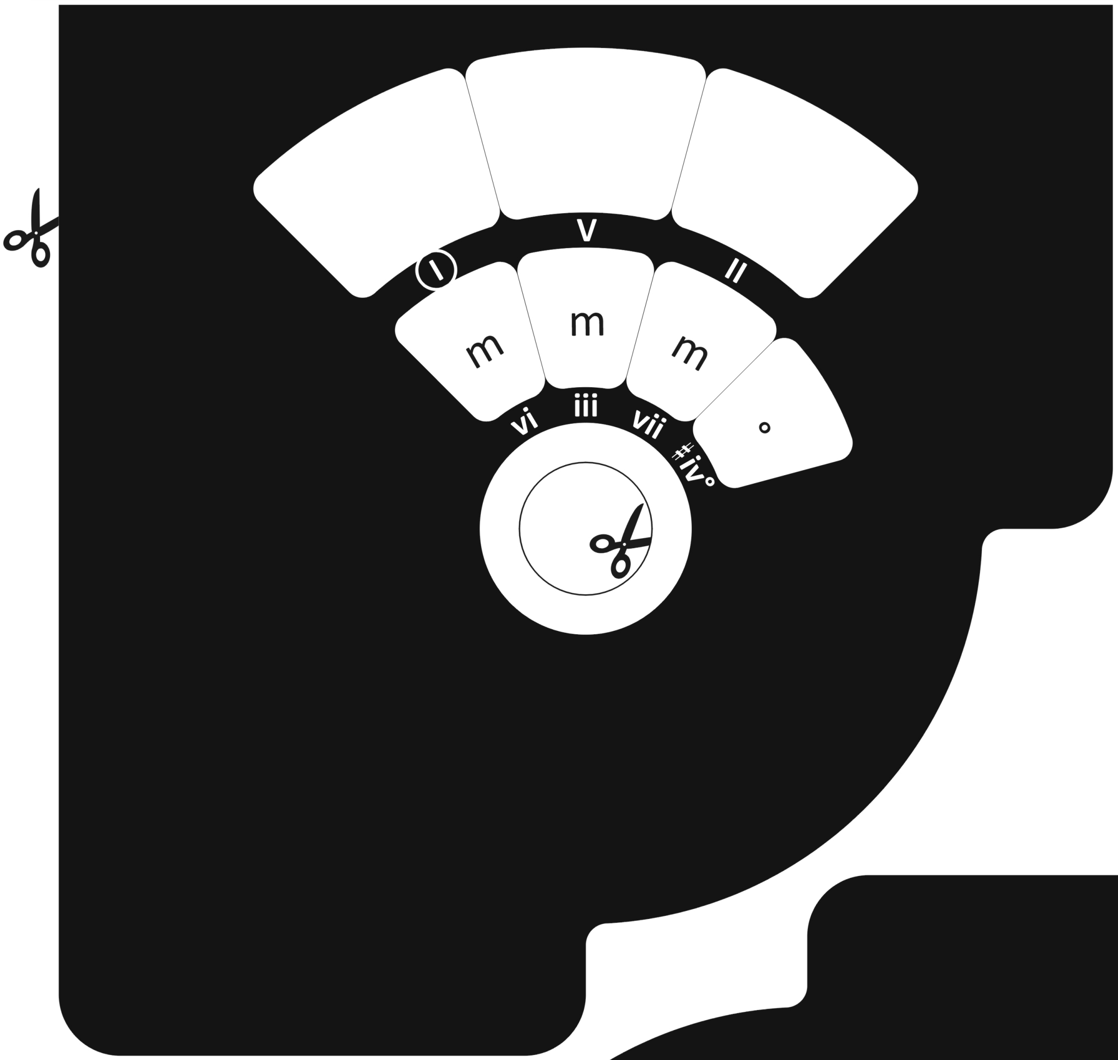

♭VII
♭III
IV
m
m
m
°
i
v
ii
vi°

Sheet
20
Transp.


v°
i
iv
♭vii
m
m
m
°
♭III
♭VI
♭II

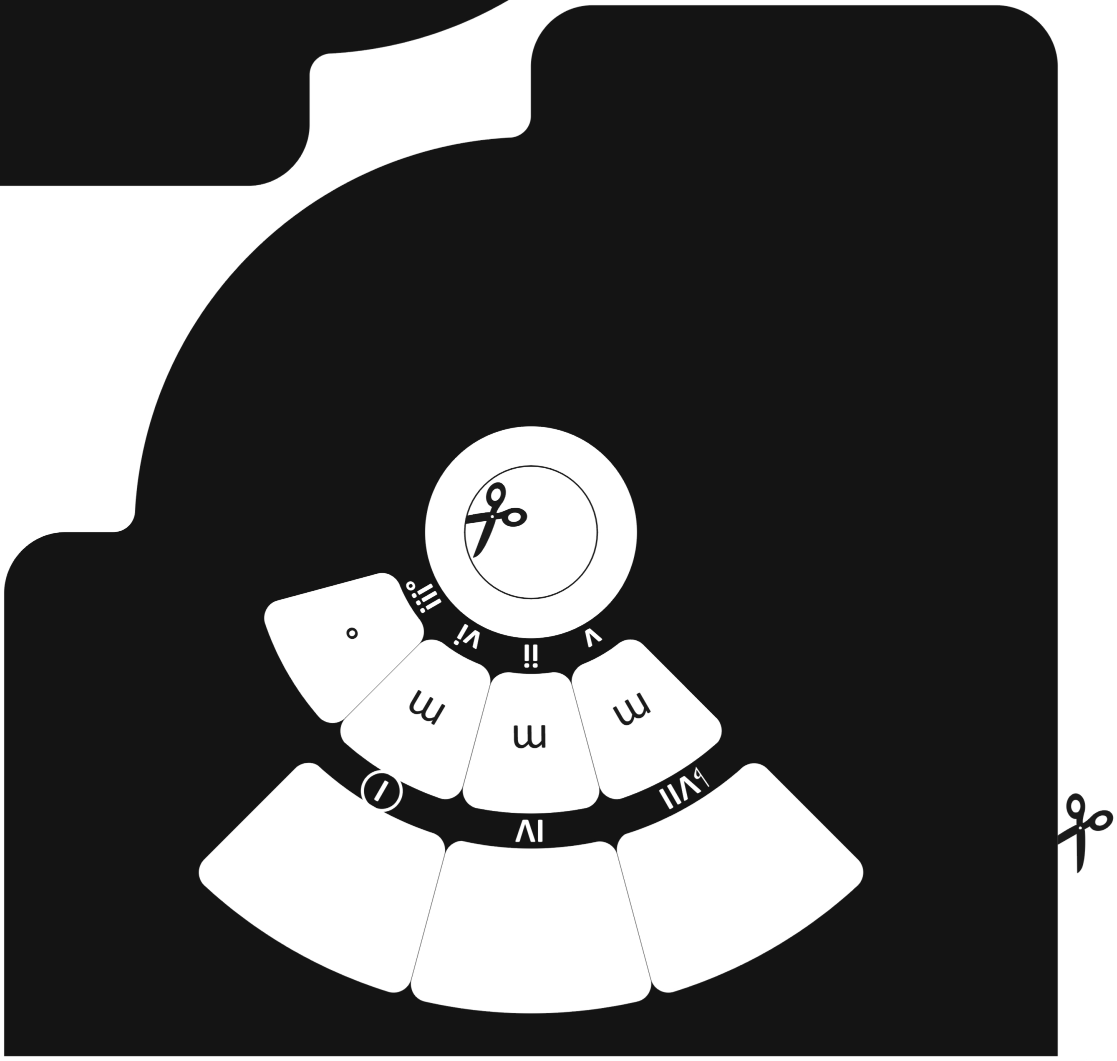
Phrygian Diatonic **triad** chords

Lydian Diatonic **triad** chords



V
I
II
m
m
m
°
vi
iii
vii
♯iv°

Sheet
21
Transp.

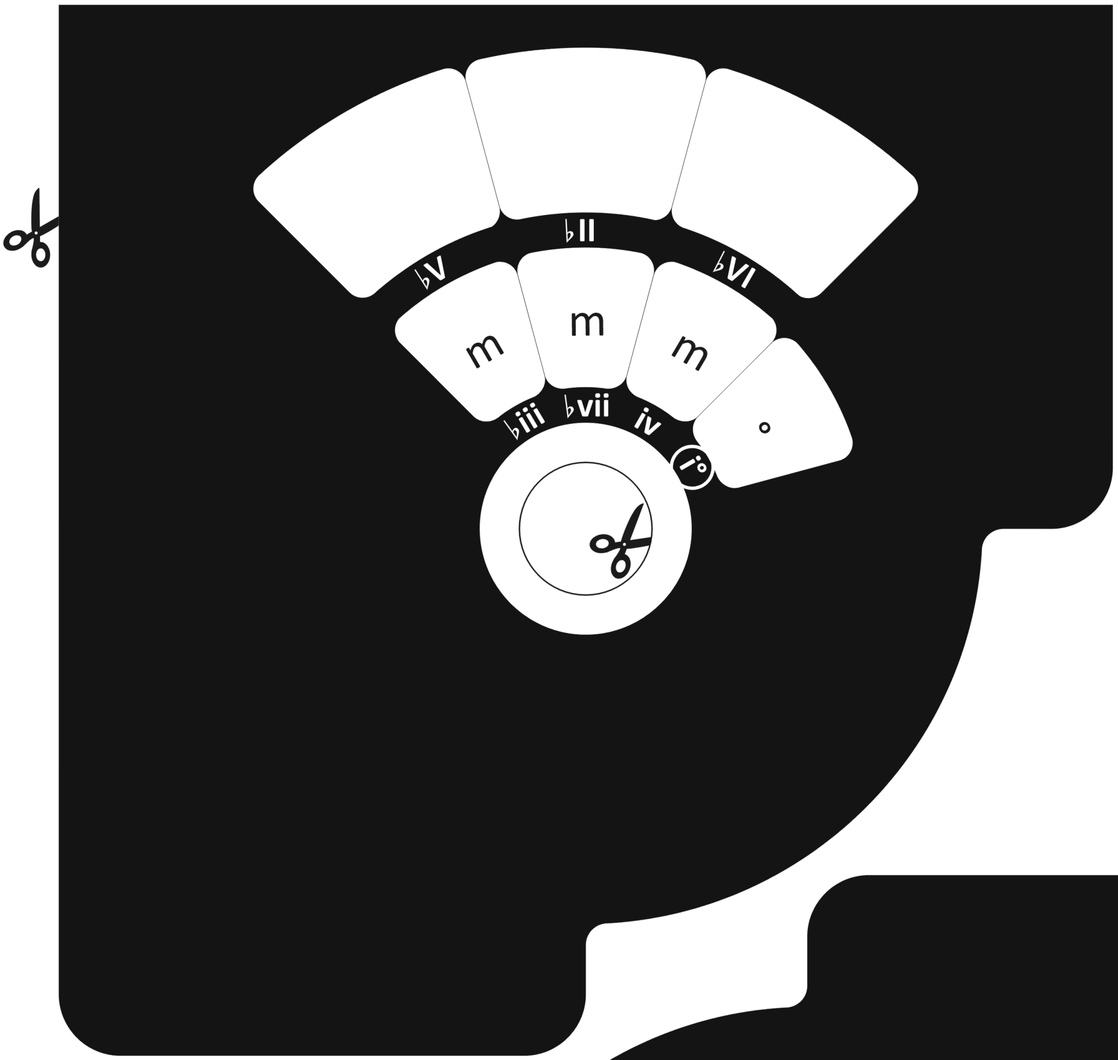


v
ii
vi
iii°
m
m
m
°
I
IV
♭VII

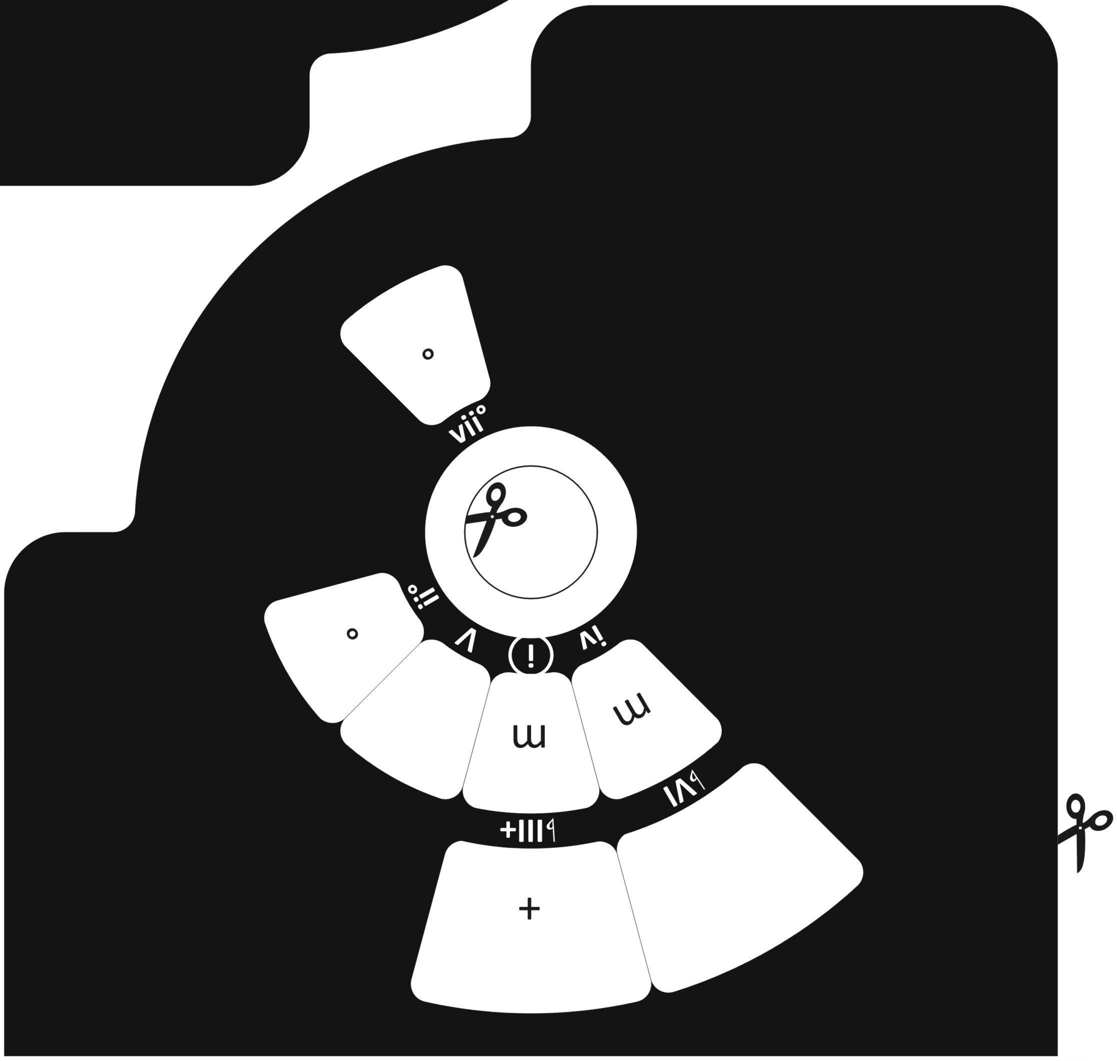
Mixolydian Diatonic **triad** chords

Locrian

Diatonic **triad** chords


♭II
♭V
♭VI
m
m
m
♭iii
♭vii
iv
°
i°

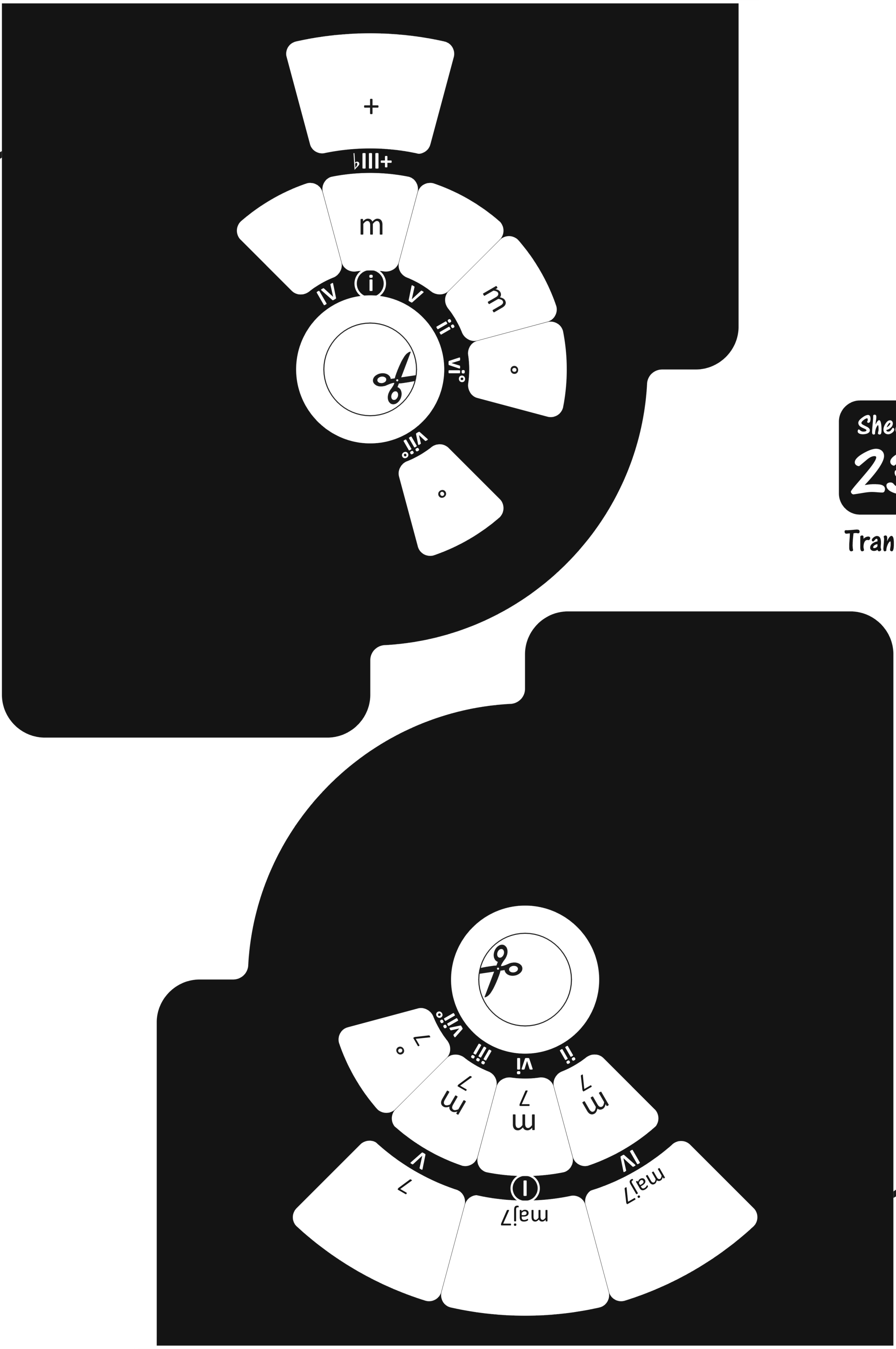
Sheet
22
Transp.


vii°
°
ii°
V
i
iv
°
m
m
♭III+
♭VI
+

Harmonic minor

Diatonic **triad** chords

Melodic minor Diatonic **triad** chords


+
♭III+
m
iv
i
V
ii
m
vi°
°
vii°
°
vii°
7
°
iii
m
7
vi
m
7
ii
m
7
V
7
I
maj7
IV
maj7

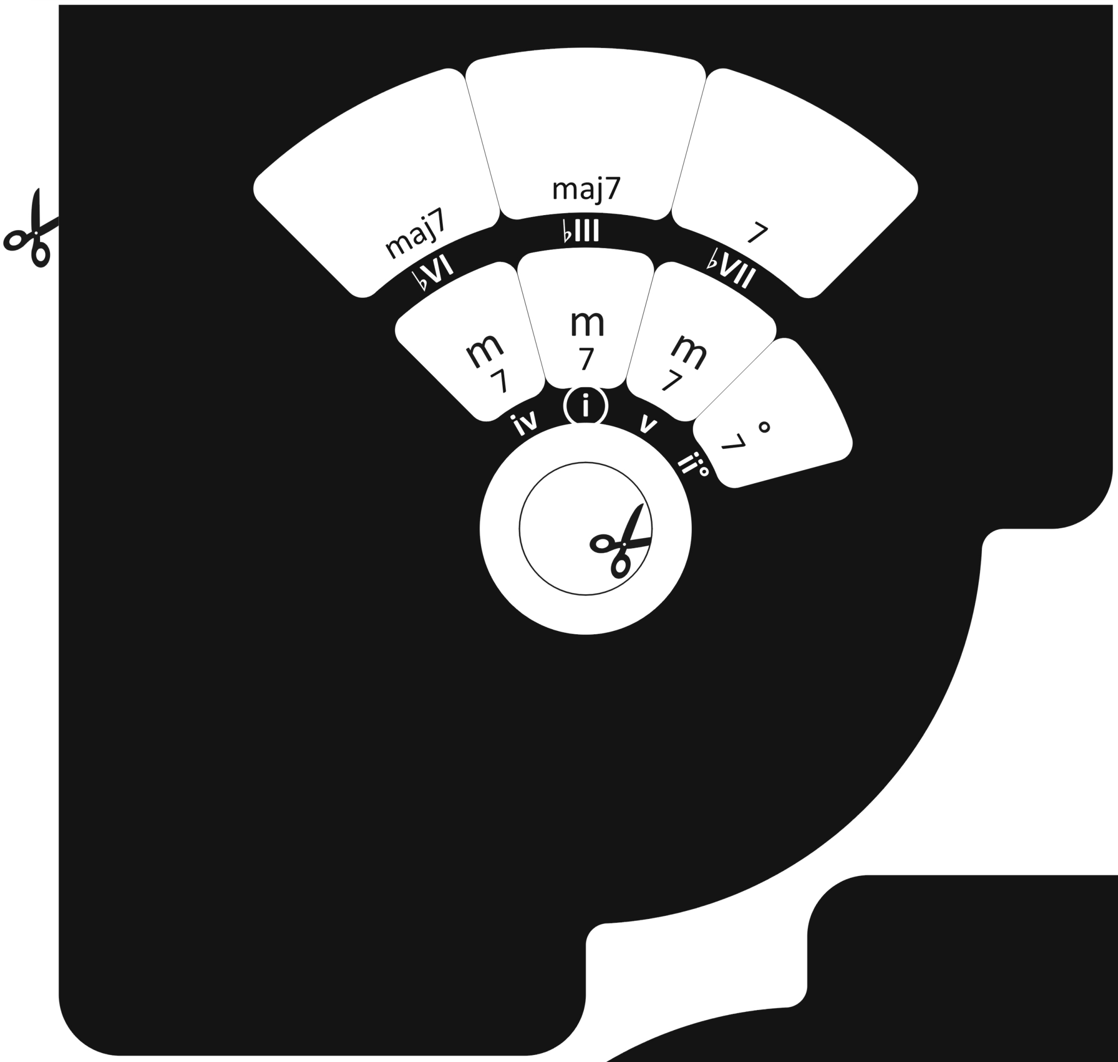
Sheet 23

Transp.

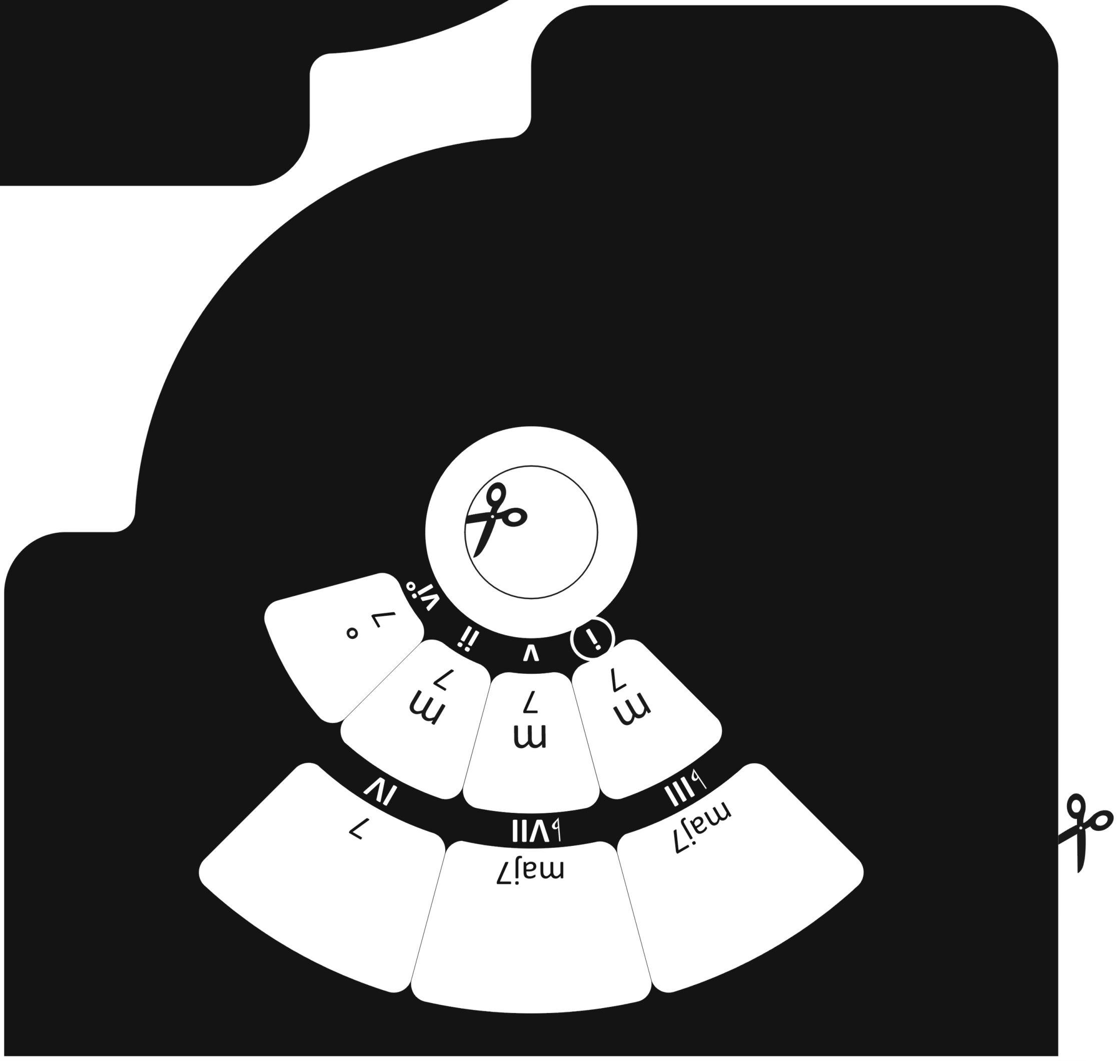
Major (Ionian) Diatonic **4 part** chords

Natural minor (Aeolian)

Diatonic **4 part** chords


maj7
♭VI
maj7
♭III
7
♭VII
m
7
iv
m
7
i
m
7
v
°
7
ii°

Sheet
24
Transp.

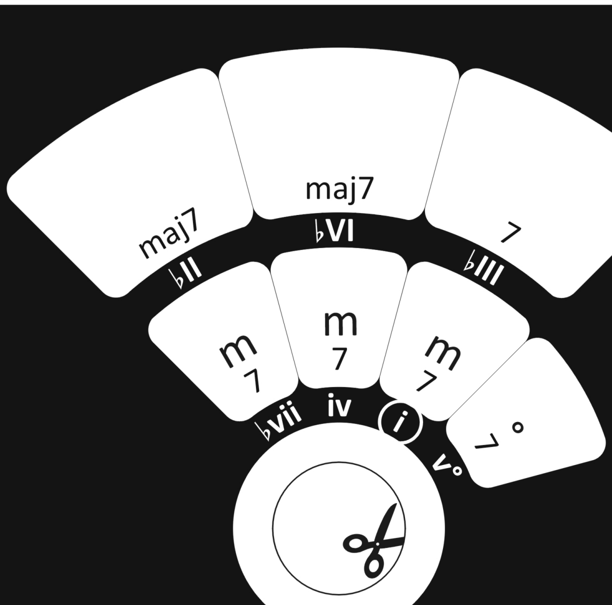

vi°
°
7
ii
m
7
v
m
7
i
m
7
IV
7
♭VII
maj7
♭III
maj7

Dorian

Diatonic **4 part** chords

Phrygian

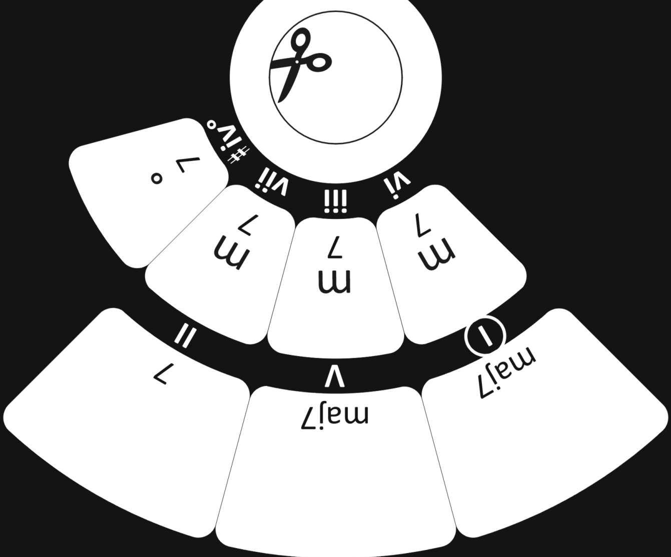
Diatonic **4 part** chords



maj7
♭II
maj7
♭VI
7
♭III
m7
♭vii
m7
iv
m7
i
°7
v°

Sheet 25

Transp.

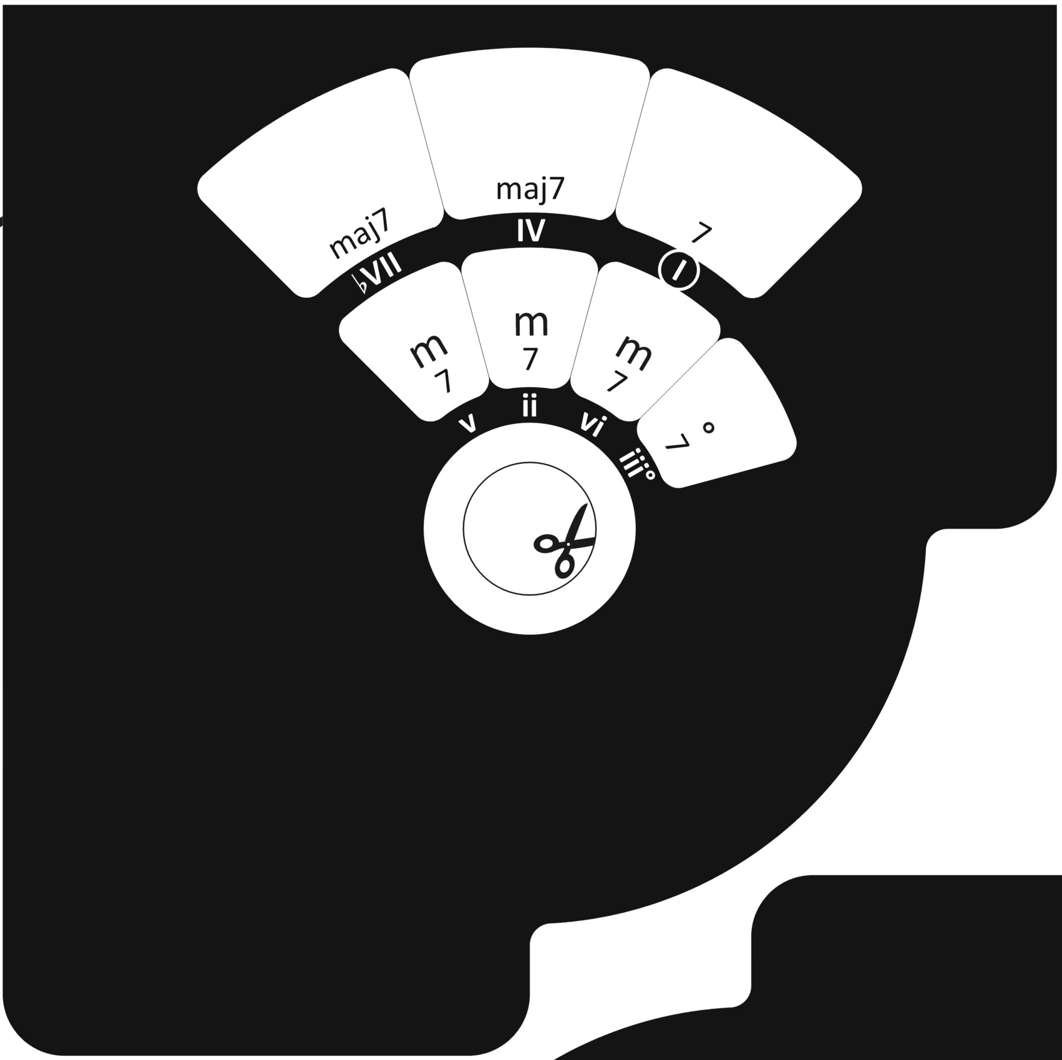


#iv°
°7
vii
m7
iii
m7
vi
m7
II
7
V
maj7
I
maj7

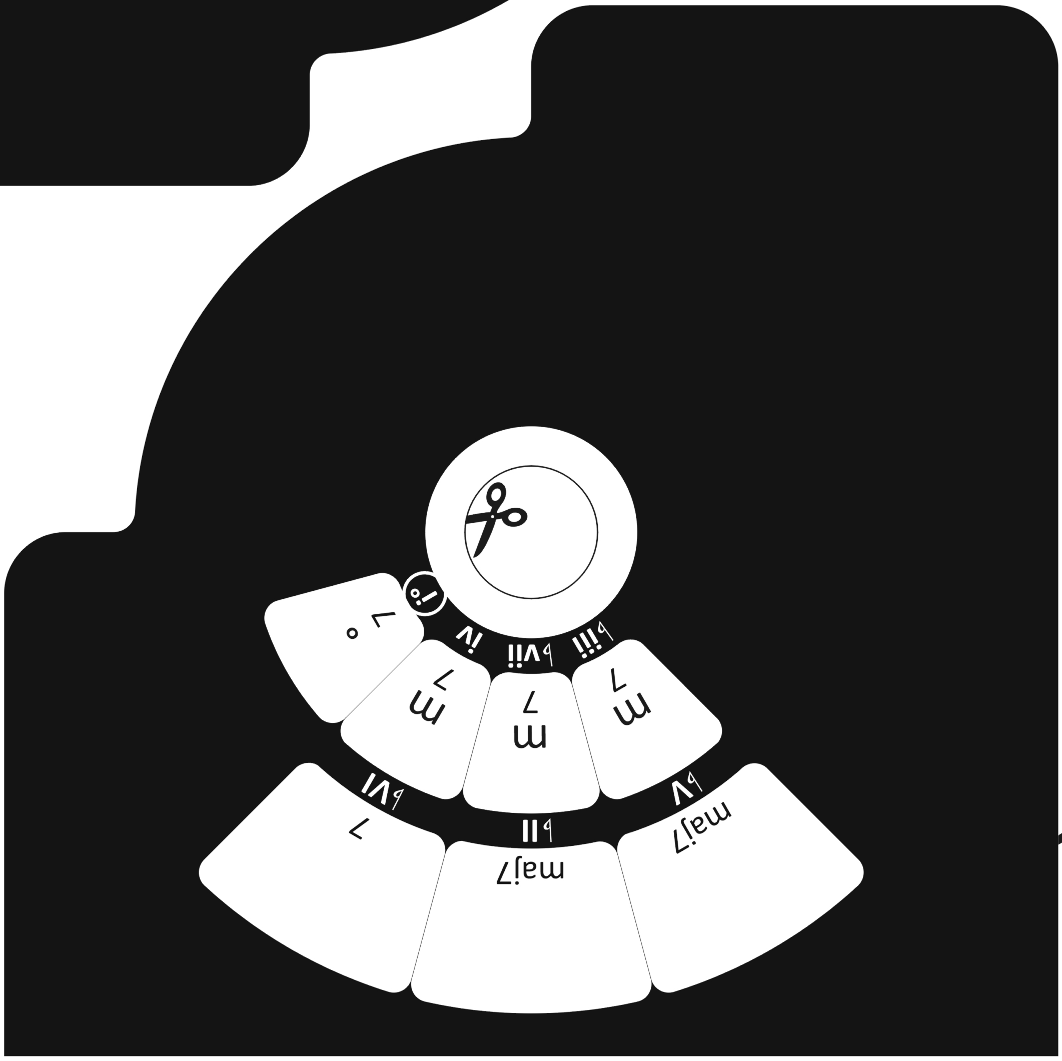
Lydian

Diatonic **4 part** chords

Mixolydian Diatonic **4 part** chords


maj7
♭VII
maj7
IV
7
I
m
7
v
m
7
ii
m
7
vi
°
7
iii°

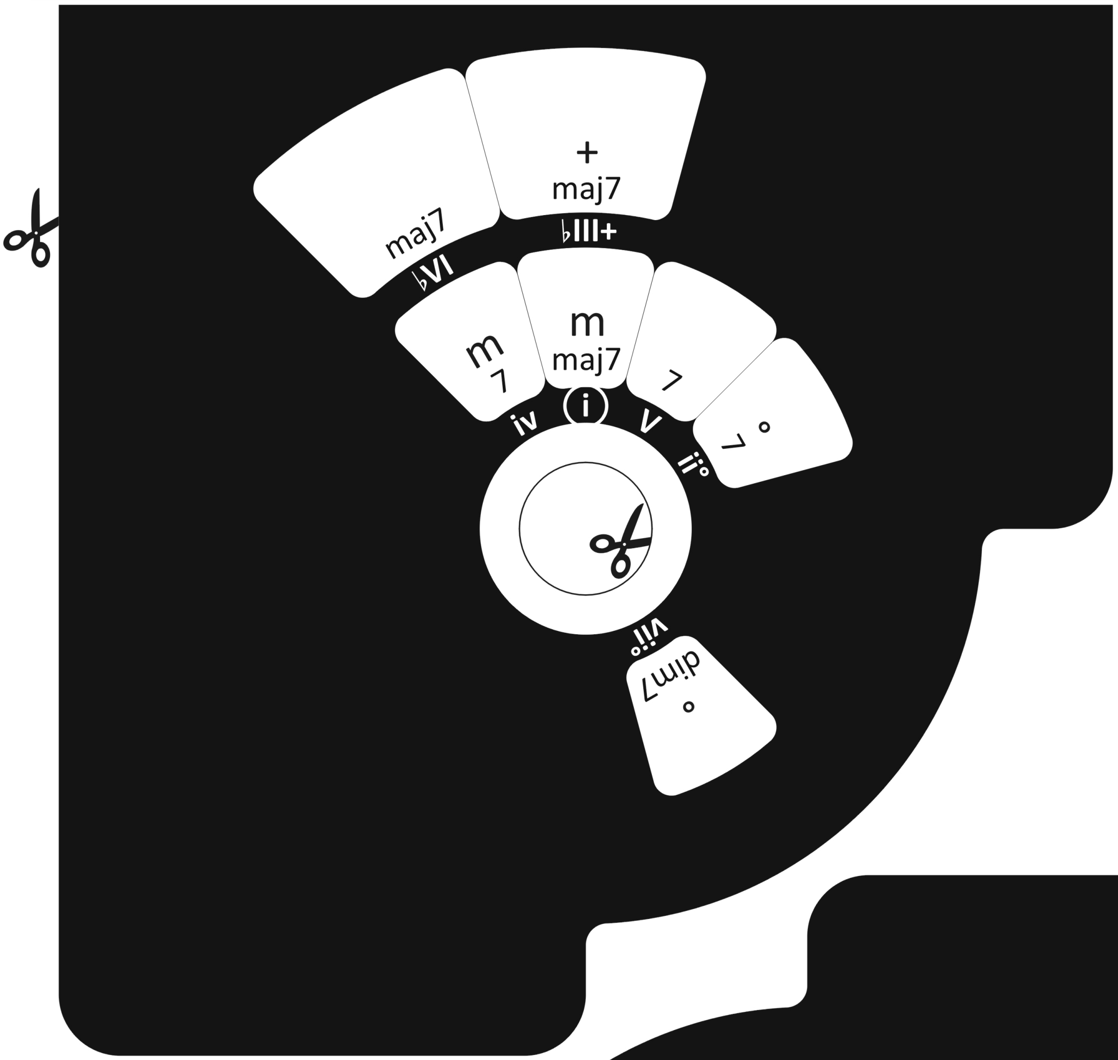
Sheet
26
Transp.


i°
°
7
iv
m
7
♭vii
m
7
♭iii
m
7
♭VI
7
♭II
maj7
♭V
maj7

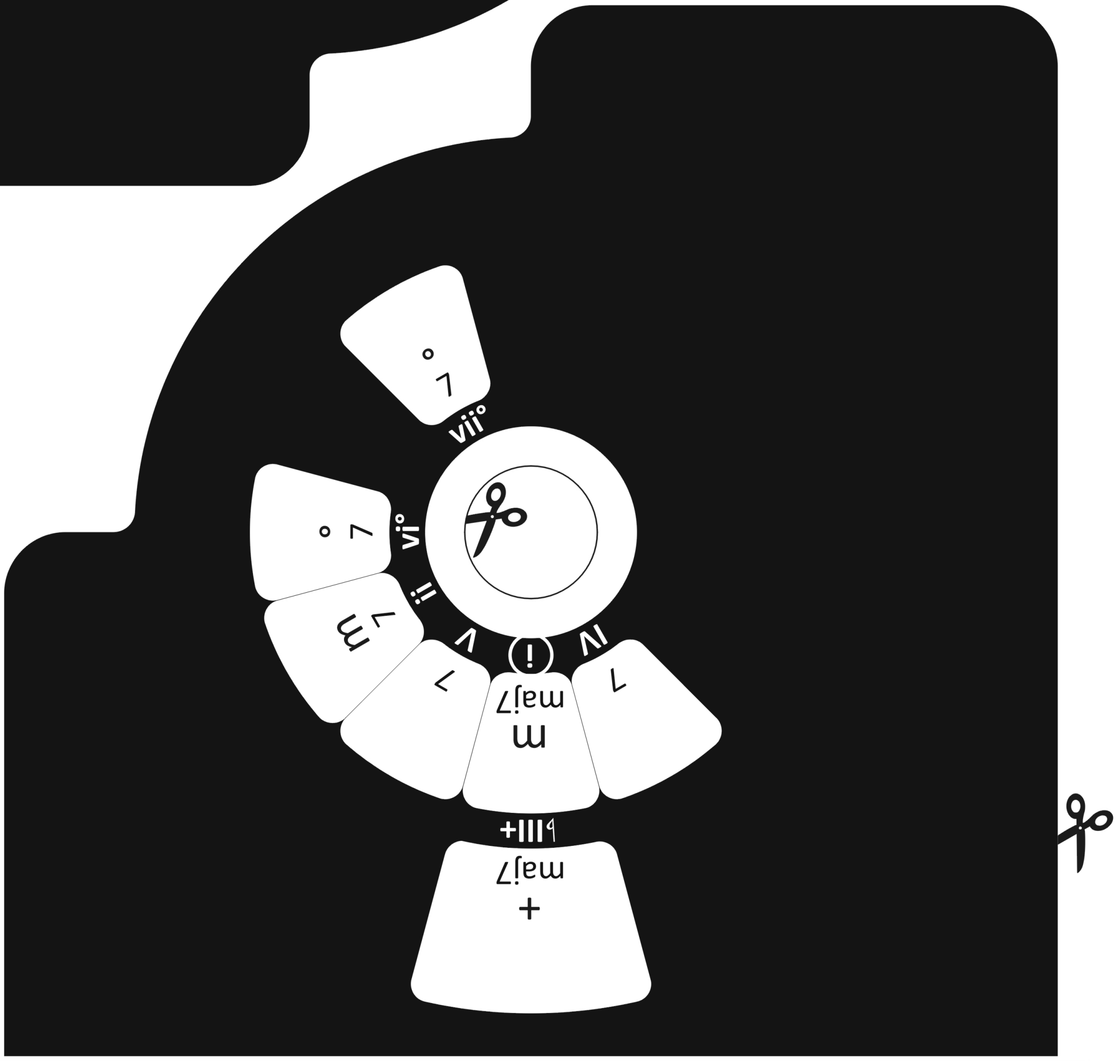
Locrian Diatonic **4 part** chords

Harmonic minor

Diatonic **4 part** chords

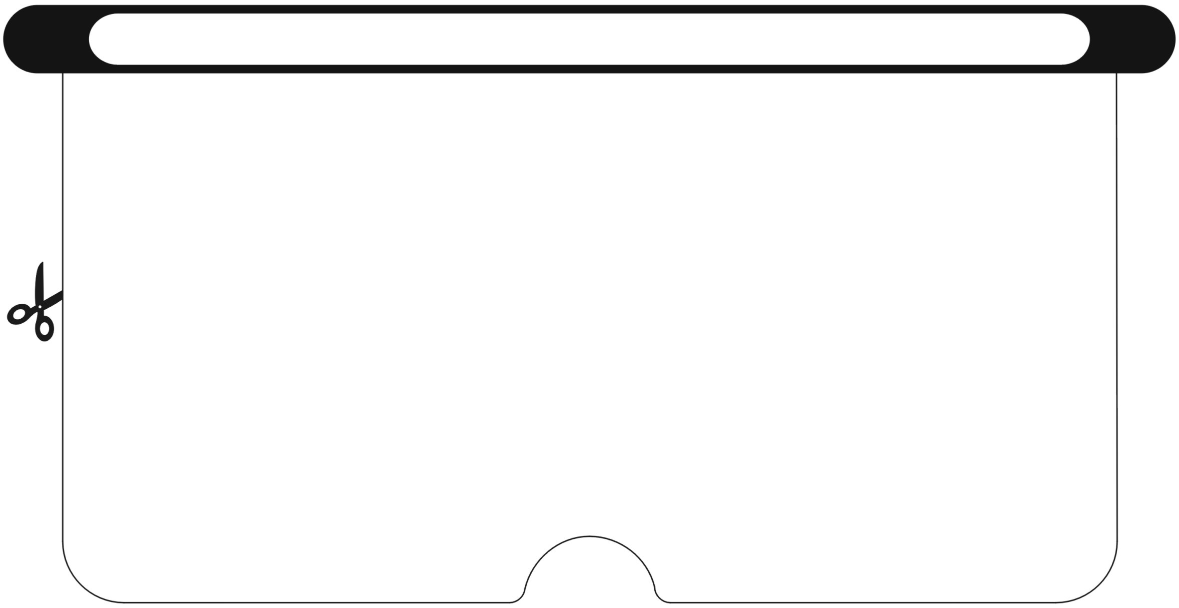

+
maj7
maj7
♭III♮+
♭VI♮
m
7
m
maj7
7
°
7
iv
i
V
ii°
vii°
dim7
°

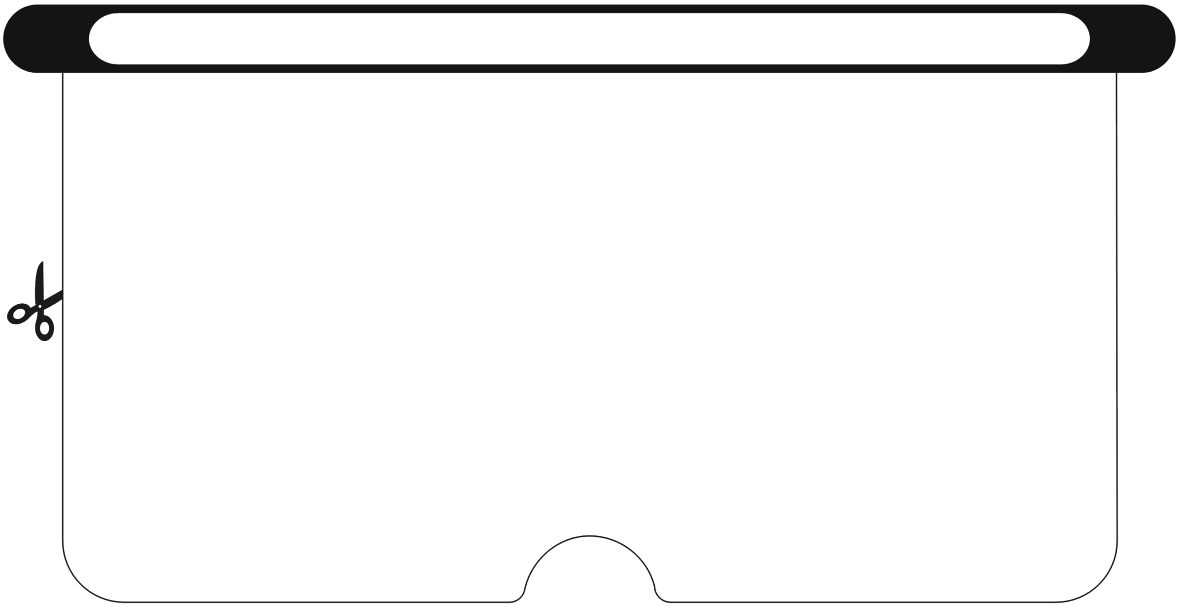
Sheet
27
Transp.

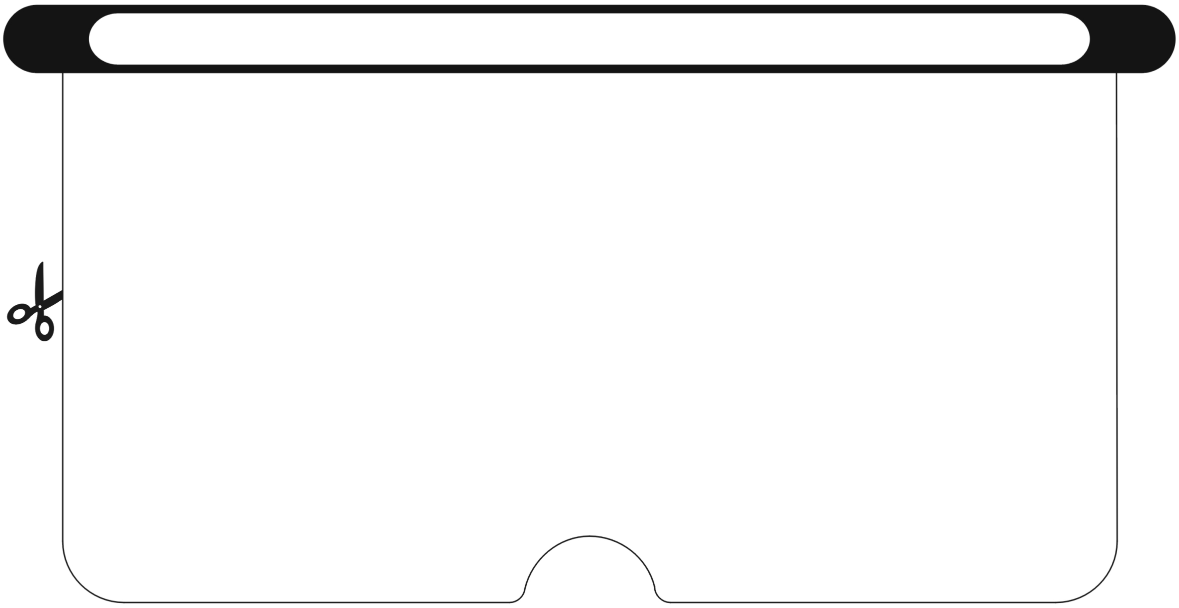

°
7
vii°
°
7
vi°
m
7
ii
7
V
m
maj7
i
7
IV
♭III+
+
maj7

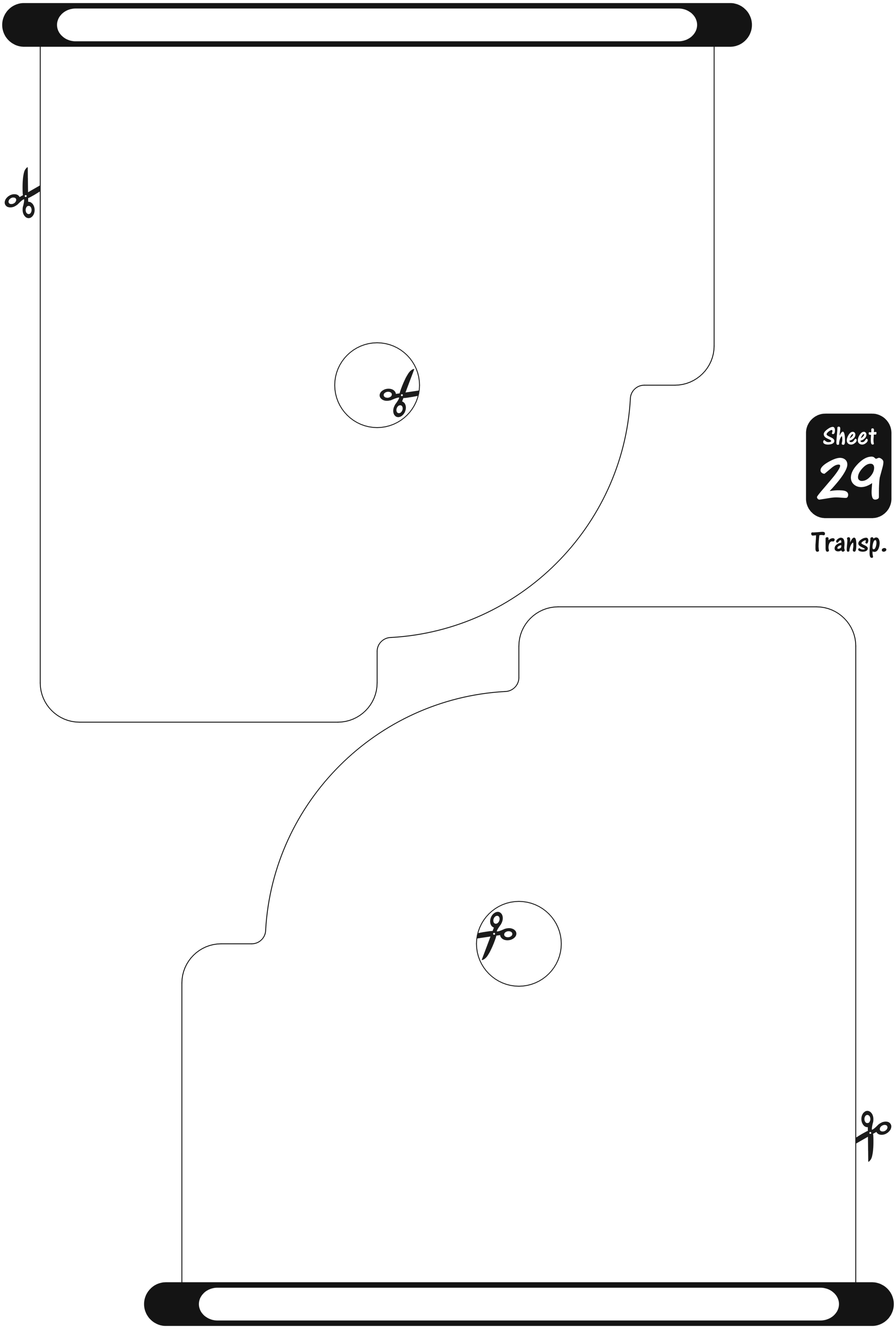
Melodic minor

Diatonic **4 part** chords









Sheet 29

Transp.